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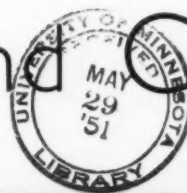
APOLLO

1951

the Magazine of the Arts for
Connoisseurs and Collectors

LONDON

NEW YORK



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THE MAGAZINE OF THE ARTS FOR CONNOISSEURS AND COLLECTORS

Editor: WM. JENNINGS, MUNDESLEY-ON-SEA, NORWICH, NORFOLK.

Tel.: 72 MUNDESLEY

H. W. FINNEGAN JENNINGS, D.F.C., Publisher

Advertising, Publishing and Accounts Offices: 10 VIGO ST., REGENT ST., LONDON, W.1. Tel.: MAYFAIR 3021

Price: 3s. 6d. U.S.A. 75 cents.

Subscription Rates: 42s. per annum; U.S.A. \$6 50 cents

CONTENTS

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Vol. LIII. No. 315

May, 1951

PAGE

Current Shows and Comments. By PERSPEX	117
Shafts from Apollo's Bow	119
Viennese Bookbindings. By DR. G. EGGER	120
Stools of the Walnut and Mahogany Age. By JOHN ELTON	124
Firearms Collection of the Armeria Reale at Turin—Part II. By J. F. HAYWARD	126
Silver Wine Labels. By JEAN RHODES	129
Early Dutch Pewter. By ROBERT M. VETTER	133
Some Interesting Specimens of English Blue and White Porcelain. By FRANKLIN A. BARRETT	138
The Heart Terminal—Bow or Liverpool? By STANLEY W. FISHER	141
An Unusual "King of Prussia" Saucer. By R. W. SAVAGE	142
Sale Room Notes and Prices. By BRICOLEUR	144

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CURRENT SHOWS AND COMMENTS BY PERSPEX

FESTIVAL



THE WEDDING. By LUCAS VAN VALCKENBORCH.

From 1951 Exhibition of Dutch and Flemish Masters at Slatter's Gallery. PERSPEX's choice for the Picture of the Month.

AS these comments appear the Festival of Britain will be opening. Despite the critics and the wet blanketeers, the gentlemen who lament the "waste of money" over their glass of Cliquot Veuve, 1929, and the ladies who shiver in their mink coats to think what the nation is coming to, this impressive affair moves into being. I confess that in a world full of disquiet and discord I am among those who feel that no harm and much good is done by adding the sounds of revelry and some harmony; and that if Britain and/or civilisation are diving to destruction it is better to go out with a bang than a whimper. There is some consolation to be drawn from the memory of that Victorian parliamentarian who predicted that the 1851 Exhibition would result in the good Queen being assassinated by the crude foreign mobs who would invade our godly island, that the Crystal Palace would crash to disaster under the weight of the visitors who had not already been crushed to death on the way thither, and so on. We may set his jeremiads against the triumphant entries in Queen Victoria's diary, and take heart. That Exhibition showed the world what XIXth century Britain had to offer; this one should again manifest the fact that even if Britain is no longer the richest material society in the world she has most to offer in the way of culture and historic beauty. For we must remember that this Festival is not merely a London affair: for the first time in history a whole nation is "At Home," and all that it has to show of interest, beauty or

enjoyment is spread for the delight of ourselves and our visitors. I am no economist, but I have a shrewd feeling that in this year which might otherwise find us rather in the doldrums, the stimulus of the affair should give a desirable fillip. Mark Tapley be our guide: "There's some credit in being jolly."

Art in all this plays its important part. Naturally I would have given it an even larger one than it officially has, would have added to the South Bank buildings a new Exhibition Gallery where the sixty commissioned pictures could have been seen right through the Festival, etc., etc.; but nevertheless and especially in the provincial centres there will be a wonderful showing of our art treasures, the gems of private collections and the contemporary offering alike, as well as our heritage of ancient craftsmanship such as the show of ecclesiastical art at Lincoln, the early manuscripts at Winchester, the porcelain at Bristol, or the silver at Wolverhampton.

Here in London it is rather an acceleration of our always crowded art life. The Tate Gallery has already led off with its fascinating exhibition of the Eton Leaving Portraits, and is following this with Hogarth, Henry Moore and, to grace the Centenary year, the Turners from Petworth, loaned by Lord Leconfield; the L.C.C. are having their show of Open-air Sculpture in the glades of Battersea Park—a Battersea Park already deeply involved in the more frivolous aspects of the Festival; the British Museum are paying tribute to Turner with a marvellous exhibition of his own and interrelated water-

colours. Cardiff also is holding a great exhibition of Turner's work. For the rest the Festival depends upon the usual exhibitions of the societies, Royal and otherwise, and the myriad shows in the private galleries, which at this period are invariably at their best and this year may be depended to be at what in the nursery is called the best best.

If I have chosen Lucas van Valckenborch's picture of a Festival of the XVIth century as an appropriate picture of the month it serves, too, to introduce one of the most striking of our annual events, the exhibition of Dutch and Flemish Masters at Slatter's galleries. How symbolically appropriate the picture is: the Festival itself with its feasting, dancing and music, the fisherman at his solitary enjoyment, and even one or two fights or barely prevented fights to remind us that human nature was the same in 1574 as in 1951; and everywhere nature goes her way with tree and bird and flower and the two lovers who steal away to a distant glade. As Hardy has said: "This will go onward the same, though Dynasties pass."

The exhibition at Slatter's is altogether delightful. Its show piece is Ruben's "Angelica and the Hermit," a work painted in his happiest manner and related to the one on this subject in the Vienna Kunsthistorisches, but having a fine landscape background. An exquisite Jan Breughel "Hunting Party," with a superb unsymmetrical landscape and a fascinating placing of the figures of men and dogs in the lower corner; a Salomon van Ruysdael "River Scene"; an important, but to me not specially attractive, Nicholas Maes, with fine passages but confusing composition; and a splendidly painted Hubertus van Ravesteijn Still Life, "Nuts, Wine and an Orange," are conspicuous in an exhibition of first rate quality.

Another exhibition of extremely fine quality is that at Tooth's Gallery in Bruton Street. Its title is "Paris—Londres" though, truth to tell, it is all Paris and no Londres, unless the fact that the pictures were all recently bought in France and brought to London justifies the connection. One, a Courbet Still Life, "Pommes à Grenade dans une Coupe," painted in his finest style in 1871, has been bought by the National Gallery. Most of the work shown belongs to the next generation of artists, though there is a charming little Corot of 1826. Again it is almost invidious to pick special works, but the Forain court scene, "L'Avocat General," and a large Lepine, "Les Quais de la Seine," are in the respectively best manners of the two masters. In this exhibition one can watch the gradual disintegration of form in the hands of the Impressionists and their followers such as Vuillard, besides hailing their positive qualities in colour and light. The whole front line of French art of the period is operating worthily.

The mention of Tooth's reminds one that the London galleries have—should the word be "cut"?—a new Tooth Gallery in Cork Street, which will be opening with an exhibition emphasising Richard Wilson in June. But of this more anon.

The inclusion of five pictures by Boudin at the Paris-Londres show leads us to the May exhibition at Gimpels Fils which is to be devoted to Boudin, but Boudin to some degree in a more solid mood than his usual pluge and open harbour one. It is always interesting to see a master from an unusual aspect and these paintings promise new light on Boudin. To these, too, we will hope to revert. The current show at this gallery as I write is of that advanced abstractionist, William Gear. One of Gear's abstracts has been bought by the Festival authorities for £500. That in his own chosen subject, or non-subject, medium he is good there can be no doubt; but I confess that I have yet to be convinced that abstract painting has any permanent value. As design for rugs where there is incongruity in treading on any recognisable form of any thing, or as the artist's experimental basis for a picture: yes. I know the logic of this current fashion.

"Abstract form is the embodiment of an artist's ideas about a thing, freed from the reiteration of its concrete appearance. . . . The 'thing' presented may have no concrete existence outside an artist's mind until he creates it."

I wrote that thirty years ago in a book about Lawrence Atkinson, who must have been the first abstract English artist, and in a plea for tolerance of abstract art. To-day the prayer has been granted—over-granted, as is the god's ironical way of granting our prayers—and I find this spate of mere form and colour boring, and am sure it is leading nowhere but to a reaction. Meantime no man remembers Atkinson the pioneer; that, too, is ironic comment on the ways of gods and men.

Let it be granted that pictures can be too concerned with the material and exterior. I felt this rather at the Tate Gallery Exhibition of the Eton Leaving Portraits which are, in a way, part of the art contribution to the Festival. At least they are most intensely British: record of many of our great personalities in their youth;

of an incredibly strange traditional custom at our most famous public school which, like all public schools, cultivates incredible and strange traditions; and of a phase of British portraiture of the great days. I doubt whether we need, despite this last, to be very concerned with the art aspect of the show. The one Gainsborough reminds us that even Homer nods; the Reynolds are unexciting; the Romneys alone give us a thrill, though certain lesser artists such as Benjamin West and Lawrence come out well. One was especially happy to note the five portraits by Margaret Carpenter—uneven but with a charm all their own—which made one determine to look for more of the work of this XIXth century woman portraitist. On the whole, however, the exhibition demonstrates a quaint school custom rather than our national genius for portraiture. It is thus and nevertheless a right thing for the Festival period.

One other exhibition which moves in the region of the near-great rather than the great is that of Samuel Scott at Agnew's. No exhibition of his work has ever been held before and it was an excellent opportunity of estimating his work and, perhaps, of attempting to distinguish it from that of his imitators and those who sail under his flag. Personally I enjoy him best at Greenwich where those sea-fights with blazing ships delight me in the way that roistering ballad poetry does; but I grant that the London views are more solid, more scholarly. We have never worked out just how much he was influenced by Canaletto; but certainly he was doing his own typical London topographical work a decade before Canaletto arrived here, so that the Italian could only repeat Scott over here however much Scott owed to the pictures from Italy which were fashionable. Sometimes, as in "The Arch of Westminster Bridge," Scott has a monumental feeling for design which raises him right out of the category of the topographical and period painter. It has been delightful to see this collection of his works, and pleasing that it was in aid of the funds of the Victoria Art Gallery, Bath.

A modern comparison with this scenery of London's River in which Samuel Scott excelled is being staged at the Fine Art Society's Galleries in May when Bertram Nicholls is showing a series of Thames landscapes in and near London. They have the structural solidity of this artist, and a charm of lighting which the broad sweeps of the river generate. It may be that wealthy Americans and Colonials will carry them back as souvenirs of London as the wealthy Grand Tourists of the XVIIIth century brought back Canaletto from Venice. Strangely for Bertram Nicholls, there are canvases among them wherein the dark tones are rather scattered, or the composition generally is loose; but the best of them have real attractiveness and the painter's eye on this always romantic aspect of London.

Yet another one-man show which has London for its theme is that of Algernon Newton held during April at the Leicester Gallery. Newton deliberately chooses the unromantic and gives it the romance of his own method of painting. Square ugly blocks of buildings or wharves along the canals are rendered with an alarming fidelity to fact. The result balances on the verge of colour photography or "glorious technicolour," but is almost, if not quite, always redeemed by the academic power over his medium which Newton has. There are moments of sudden surprising beauty as in a moonlight record of one of the least lovely streets in Chelsea where the golden light of the street lamps, the purple dusk of the buildings and the night blue of the sky form a thrilling picture.

The gallery is shared with John Skeaping and a newcomer, Muriel Pemberton, a decorator who has not really got beyond decoration. Skeaping has been in Mexico, and sculpture and drawings are in the Mexican idiom which he has absorbed interestingly. I would predict that the real value of this will show in his future work rather than in this show where—even in the sculpture, which is the more finished—there is a feeling of sketches for work rather than final achievement. Skeaping can be relied upon, however, for an innate understanding and rendering of form. In a modest foreword to the catalogue he explains how army service and other more spiritual causes have kept him from exhibiting for fifteen years. We are glad to see him back again in the galleries.

How English all this is—even Skeaping in Mexico—one is reminded when an exhibition such as that of Bernard Buffet at the Lefevre or of Jean Helion at the Hanover brings us the contemporary French. Buffet is, I understand, twenty-three, and is last week's last word in Paris, though there is probably another one by now. He has a certain power in these hard, ruler-drawn forms and drab colour. It all adds up to the expression of complete misery, cumulatively impressive; but one's nerves are more rasped by the brutality of the hard pencil lines scoring through off-white ground than by the unhappy men or skinned rabbits. The work will give the utmost pleasure to our more cheerless aesthetes ("It's bein' so

SHAFTS FROM APOLLO'S BOW



cheerful wot keeps me goin'," as Mona Lott would say). I am glad for the sake of the Festival spirit that the May offering at the Lefevre swings from this contemporary angst to the *joie de vivre* of Renoir and the vitality of Gericault.

Renoir meantime is having delightful showing at the Marlborough Gallery in an exhibition in aid of that fine cause, The Save the Children Fund. It may be that the Buffets of contemporary French art are a reaction against so much joy in the sheer sensuous existence of things; or it may be that each expresses the changing *zeitgeist*.

Jean Helion is gay in the Paris way as Buffet is miserable. It is bold, posteresque, vulgar and witty; given over to umbrellas, pairs of trousers, dishclothes, and such things amid which very nude *Nues* are *couché* or *assis*. A park bench scene with some newspaper readers is really amusing and the whole exhibition is pleasant enough if it were not for an introduction to the catalogue which is full of turgid high-falutin' twaddle mixed with a lot of nauseating sexual imagery in the worst possible taste. With that "we are not amused." The cause of art, even of modern French art, is not served by this sort of nastiness.

From all this may we turn back to the serenity of the Old Masters at the exhibition of engravings, etchings and woodcuts at Colnaghi's to be followed by one of Old Master Drawings. Here Dürer's wonderful "Melencolia I" expresses in the manner of the early XVth century the spirit which Buffet yields for the XXth. There are some notable Rembrandts as well as this selection of the finest Dürer prints. One etching of "Burgomaster Six" posed against the strong lighting of a window was particularly subtle and beautiful; though some of his less effortful things such as the tiny landscape, "Cottage and White Paling," were wonderful for the economy of the means used. From those early years until the XIXth century mezzotints the exhibition was full of good things; a promising prelude to the May exhibition of Drawings.

So we may look to London to uphold worthily in her multitudinous private and her great public galleries the art side of this Festival idea.

THE BURGOMASTER SIX. By REMBRANDT.
From the Exhibition of Old Master Etchings and Engravings
at Colnaghi's.

SHAFTS FROM APOLLO'S BOW—Esoteric

THE choice of art at and for the Festival of Britain was predestined to raise a furore. As I write the first fury breaks; for the announcement has just been made of the selection of the five pictures for which £500 each is to be paid, and one of these is an abstract painting by William Gear. As an abstraction it is a good enough choice; but naturally the objection comes from those who regard such art as intrinsically wrong and unintelligible. Whether the other four pictures will please the traditionalists better I take leave to doubt. They may find Gear's colourful representation of nothing more attractive than misrepresentations of something from brushes which echo l'Ecole de Paris.

Nor do they realise what is coming to them in the work specially commissioned to decorate the Festival Halls and grounds. The sculpture in particular, if report be true, will be fairly staggering; indeed, one sculptor has declared that his contribution "is either going to be a real smasher or it will make everybody groan." The very spirit, you observe, which moved Michelangelo to carve the "David." This same artist—the smash or groaner, not Michelangelo—is also engaged on an affair to be called "The Cage," a bronze erection standing seven feet high and containing "organic forms" hitherto uncreated. Meantime, Mr. McWilliam is creating some outsize bits and pieces of human anatomy for the Agricultural Hall. What we know of McWilliam's work they will have a disconcerting way of losing bits of themselves, an eye wanders away from the nose and regards it balefully across the intervening space. However, visitors can take the boat down to Battersea Park where they may identify further pieces of anatomy in a couple of bits of "Head in Green and Brown." Excellent training for the C.I.D.

McWilliam, despite this slight disintegration, is sheer Canova to some of the other offerings. There is Robert Adams' "Apocalyptic Figure," which will be some revelation, for the photograph I saw of it showed spikes of carved ash like an intoxicated step-ladder towering above the roof of his house. Then there is Reginald Butler, who performs with oxy-acetylene to melt steel rods and weld them together to make—you'd never guess—a "Boy and Girl Group." He says, "This is a piece of literal sculpture . . . two

portraits, in fact. I had in mind actual children who play near my workshop." One hopes that American visitors will not take photographs of these "literal portraits" back to the States to show what austerity has done to British children since Millais painted "Bubbles." Against all this, the commissioned work of Henry Moore and Barbara Hepworth should look pretty-pretty Victorian; and Epstein and Frank Dobson, who have also received commissions, Renaissance *réchauffé*. So possibly the objectors to William Gear's innocuous landscape will go back to rest their eyes on it.

Not that it will necessarily be visible; for the South Bank will have no art gallery where paintings or sculpture can be exhibited. The curious arrangement is that the Arts Council, who have these aspects of the Festival in hand, hand-picked sixty artists, gave them a canvas to cover, and are having an exhibition of these works at the R.B.A. Gallery later in the year when the R.B.A. can spare it after their own Festival show. One would have thought that a Hall of the Arts was an essential part of the main Festival layout; but perhaps in the circumstances it's as well without.

It has to be realised in all this that the traditionalists in British art are entirely unrepresented. The Royal Academy, standing alike for the artists who accept the slower moving academic tradition and for the vast public who still enjoy recognisable nature in their painting and sculpture, have had no say in all this. It might be imagined that in a Festival representing the United Kingdom the various Royal Societies would at least have been consulted if only out of courtesy to the Crown. Or out of recognition of the interests of the democracy who, anyway, have to foot the bill. But the Powers-that-Be would be horrified at such suggestions. Art means Modernism and the minority group of artists who practise it and cognoscenti who understand it. The Public must be educated, or away with them to the Fun Fair. Let one of the lucky artists have the last word: "Already there's a limited public for non-representational art. Thanks to the art training in the schools, it is a growing public. One day the Plain Man will understand." And as, like most of the gentlemen who create these things, he has a job as teacher in an art school, he should know.

VIENNESE BOOKBINDINGS

BY DR. G. EGGER



Fig. I. Red-brown sheepskin binding on wood boards by "Meister Blasius," the cover decorated with a late Gothic blind-tooled diaper pattern, with flower designs stamped within the fields. On the upper cover is repeated twice the stamped signature "blasius." About 1480. Dim. 30 x 21 cm. Oest. Nationalbibliothek.



Fig. II. Red-brown sheepskin binding on wood boards by Katharina Lieman, 1590. Gilt mauresque ornament applied with panel stamps, as also the central medallion. Roll-tooled gilt border. On the upper cover, dedicatory inscription with signature of binder. Dim. 36 x 25 cm. Oest. Nationalbibliothek.

BOOKS have constituted at all times a particular expression of culture and can be numbered therefore amongst the most precious of human possessions; it is indeed for this reason that in every age care has been devoted to their production. In the Middle Ages manuscripts were regarded as works of art, and, more recently, even printed books produced in limited editions have achieved the status of a work of art. It was not only to the lettering and the illustrations that attention was given, the binding also became the vehicle of aesthetic expression.

In the field of bookbinding the highest level of craftsmanship was probably achieved by the Islamic bindings of the XIVth to the XVIth century; they excel all European achievement in the quality of their workmanship. The technique of gilding *à petits fers* was an Islamic invention that was adopted by European bookbinders at the end of the XVth century and practised until well into the XIXth century. It was the Italian and French bookbinders of the XVIth century who, in their binding ornament, introduced the mauresque into European design. Bindings decorated in this manner are amongst the greatest works of art in the whole field of European bookbinding; they were made for the French scholar and bibliophile Jean Grolier, for

the French King Henry II and for the Italian scholar and bibliophile Maioli. Although they did not reach the same aesthetic standard, there are other schools of bookbinding worthy of attention, among them the Viennese. As to the achievement of the Viennese school, it can be said in general that it is remarkable less for originality than for the successful adaptation of foreign influences. There is perhaps one period in the history of Viennese bookbindings, namely the beginning of the present century, which does not conform to this generalisation.

In the early years of the printed book, in the late XVth century, Viennese bindings, produced in the monastic workshops, were strongly influenced by the German fashion for blind tooled brown leather. In addition to the characteristic late Gothic scrollwork, the diaper pattern was that most frequently used in these bindings. From the point of view of technique, tooled ornament was more favoured than *cuir ciselé*. A blind tooled binding bearing the signature of the Master Blasius is shown in Fig. I. The most important workshops in Vienna were in the Schottenstift and in the Dominican monastery. Gold tooling was introduced at an early date following the fashion of the library of the Hungarian king, Matthias Corvinus, who was resident in Vienna for

VIENNESE BOOKBINDINGS



Fig. III
(left).
Brown calf with
florid blind-
tooled foliate
ornament
enclosing four
coats of arms,
portrait medal-
lion and in-
scription refer-
ring to the
original owner,
Herr Agidius
von Seccan.
1659. Dim.
18 x 13 cm.
*Oest. Mus. f.
angew. Kunst.*



Fig. IV
(right).
Brown calf with
rich dentelle and
flower ornament
in gold and
silver tooling.
Beginning of
XVIIIth century.
Dim. 30 x 19 cm.
*Oest. Mus. f.
angew. Kunst.*



Fig. V
(left).
Red morocco
from the library
of Prince Eugène.
Gilt armorial
stamp in centre
of cover, border
of gilt fillets.
Beginning of
XVIIIth century.
Dim. 22 x 17 cm.
*Oest. Mus. f.
angew. Kunst.*



Fig. VI
(right).
Red morocco
richly tooled and
gilt in the
manner of the
engraved
ornament of
Jean Bérain,
executed for the
Empress Maria
Theresia. 1746.
Dim. 32 x 23 cm.
*Oest. National-
bibliothek.*

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Fig. VII
(left).
Marbled calf
with neo-classical
ornament
applied with
stamps and rolls,
by G. F. Krauss.
About 1800.
Dim. 33 x 27 cm.
*Oest. National-
bibliothek.*



Fig. VIII
(right).
Red straight-
grained morocco
with gilt tooling.
1821. Dim.
18 x 12 cm.
*Oest. National-
bibliothek.*

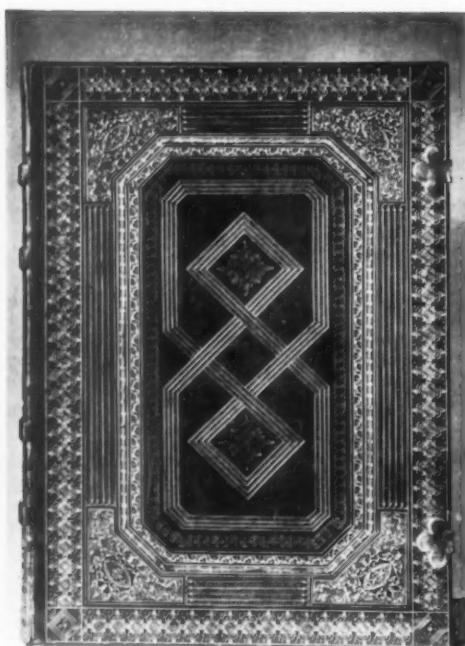


Fig. IX
(left).
Brown calf with
inlaid panels of
green calf, the
whole richly gilt
with stamps and
roll-tools. In
the centre, a
panel of inter-
twined strap
ornament. 1833.
Dim. 53 x 41 cm.
*Oest. Mus. f.
angew. Kunst.*

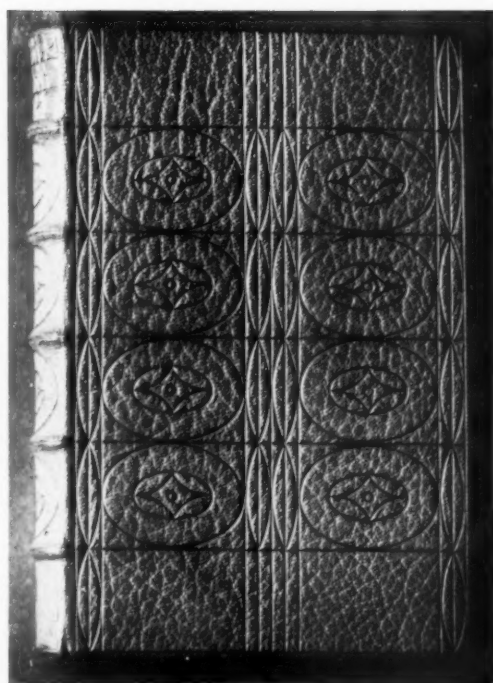


Fig. X
(right).
Yellow calf,
tooled and gilt,
doublure of same
material and
design as cover.
Designed by
Josef Hoffman,
executed in the
Wiener Werk-
statte. Dim.
17 x 10 cm.
*Oest. Mus. f.
angew. Kunst.*

a time. These bindings made for Matthias Corvinus were among the first in Europe to be decorated with the Oriental gold tooled ornament. The magnificence of the early XVIth century European bindings, such as those made for Jean Grolier, Henry II and Maioli, was barely reflected in the productions of the Viennese school; the mauresque ornament appeared relatively late, towards the close of the XVIth century and very much in the contemporary French manner. In this particular type of binding the corners were ornamented with the mauresque design, while the centre of the cover usually bore a medallion (Fig. II). From the late XVIth until the middle of the XVIIIth century French fashion continued to exercise the strongest influence on Viennese bookbindings. Red morocco bindings, also French in origin, made their appearance in the XVIIth century. In the second half of the century small, rather undistinguished, bindings in brown leather, blind tooled with a florid foliate ornament and stamped with a portrait medallion of the owner and inscription (Fig. III) were among the characteristic productions of the Vienna school. The type of late XVIIth century French binding with elaborate *dentelle* pattern and flower sprays was also copied in Vienna, either blind tooled or gilt (Fig. IV).

The library formed by Prince Eugène of Savoy at the beginning of the XVIIIth century exerted a considerable influence. The great French military leader, who played so important a rôle in Austrian history and came to regard Vienna as his second homeland, was also an important figure in the world of art and science. Not only are his two palaces in Vienna amongst the most outstanding buildings of Viennese baroque, but his library also forms an important section of the Austrian National Library. Its original arrangement is still preserved there. The Prince had all his books uniformly bound and employed two famous French bookbinders for the purpose, Etienne Boyet the Younger, and Tourneville. The type of binding, which varied in colour according to subject, is significant. Prince Eugène did not choose the finest, most richly gilt French bindings, such as Antoine Boyet made for the French king, but a binding with restrained simple decoration consisting of his coat-of-arms in the centre of the cover within a narrow gilt border and a rather more elaborate gilt decoration on the spine (Fig. V). In this respect the Prince's taste for simplicity was quite in accord with the spirit of Viennese baroque, which exhibited an almost classical tendency towards repose. These simple bindings, which allow the surface of the leather to be appreciated, are particularly suited to Viennese baroque and have, perhaps for this reason, always remained the most popular in Vienna.

Rather later, towards the middle of the XVIIIth century, a time of great artistic activity in Austria, when even the court took an interest in the advancement of the arts and crafts, the French fashion for more elaborately decorated bindings was followed in Austria. A binding dating from this time, made for presentation to Maria Theresia and enclosing a poem written in her praise, shows very clearly the influence of Jean Bérain. During the first half of the XVIIIth century, when Austrian art was strongly influenced by French taste, the work of the Lorraine engraver of ornament, Jean Bérain, who became "*dessinateur du Roy*" under Louis XIV, was of considerable significance. Much of con-

temporary interior decoration, as for example in the monastery of Altenburg in Lower Austria, was executed under the influence of his designs. The binding made for presentation to the Empress Maria Theresia is a good, if late, example of this influence (Fig. VI). It shows a high degree of craftsmanship and considerable taste has been displayed in adapting the Bérain design.

Towards the end of the XVIIIth century when Classicism had become the rule of taste in European art, English fashions began to appear. At this time English art as a whole played a dominant rôle in Europe, and Viennese bookbindings of about 1800 were closely copied from English models. These bindings take second place only to the best achievements of the craftsmen working at the time of Prince Eugene and Maria Theresia. The bindings of G. F. Krauss of about 1800 are of outstanding workmanship and are reckoned amongst the best productions of the period (Fig. VII). This English type of binding, with few variations, remained in use in Vienna for a comparatively long time; it developed later into the characteristic well-executed but decoratively overloaded "Biedermeier" binding, which, on account of the introduction of board and half-leather bindings, has now become comparatively rare (Fig. IX).

At the end of the XIXth century, when eclectic designs ceased to be fashionable, it was again English craftsmanship, directed by Morris, Voysey and the Essex House movement, that influenced the Wiener Werkstätte. Simplicity of form, restrained use of ornament together with a high standard of craftsmanship, characterise these bindings, which were for the most part designed by that outstanding artist of the Wiener Werkstätte, Josef Hoffmann. It can in fact be claimed that these bindings are the best that Vienna ever produced; they certainly display a degree of English influence, but they achieve a freedom of interpretation unknown at an earlier date. It is perhaps in the field of bookbinding that the Wiener Werkstätte achieved their greatest distinction.

The following is a short bibliography on the subject: Th. Gottlieb: *Bucheinbände der K. K. Hofbibliothek*, Wien, 1910.

E. P. Goldschmidt: *Wiener Bucheinbände aus dem 15. Jh.* (Monatsblatt des Altertumsvereins zu Wien X/207 ff.).

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ROYAL SOCIETY OF MINIATURE PAINTERS

Dear Sir,—I am endeavouring to rebuild the Library of our Society; the original one, which had been built up over a period of forty-five years, having been destroyed in an air raid.

Could I appeal to any of your readers who may have old catalogues of the Society's exhibitions to send them along to me? Each catalogue so received will be inscribed on the bookplate with the donor's name.

Yours faithfully,

The Editor,
APOLLO.

RAYMOND LISTER,
Linton Thatch, Linton, Cambridge.



Fig. I. Walnut stool (covered with later tapestry). Period of William and Mary.

STOOLS OF THE WALNUT AND MAHOGANY AGE

BY JOHN ELTON

"IF a chair be defined as a seat for a single person, then a stool is a seat for a single person without a back," according to Watts, whose *Logick* was published early in the XVIIIth century; and though stools serving as footrests (footstools) existed in the XVIth and XVIIth centuries, the greater number of surviving stools are seat-high, made to match a set of chairs and closely following chairs in design. There was, however, no distinction between the front and rear legs of a stool, hence it could be placed in any position in a room. Occasionally a three-legged stool is met with, but the great majority are four-legged.

In the age of walnut, stools "suitable" for sets of chairs were provided for the royal palaces and for great houses, and in some rare instances, such as the stools in the Venetian Ambassador's bedroom at Knole, these preserve their original covering of cut velvet and tasselled fringes. In most cases stools of this period have been re-covered with a textile or needlework of a later date—an easy process in the case of the drop-in seat, which was simply lifted out when renovation was necessary. In the stool (Fig. I), the original covering has been replaced by tapestry fixed by brass-headed nails. Another method of upholstery was covering the top down to the seat rail, where it was secured by a row of nails, a neat and durable fixing which remained in fashion throughout the XVIIIth century. Walnut and mahogany stools of the cabriole period dispense with stretchers; the mahogany stool

(Fig. II) shows the increased size of the bracket, and the development of the leg and its enrichment by leaf-carving springing from a scroll on the bracket. During the period covered by Chippendale's *Director* (1754-1762) both the developed cabriole leg and the straight leg were employed, the latter form being considered especially suitable for seat-furniture in the Chinese taste, decorated with blind and open frets. As the underframing of chairs could be adapted for stools, stools are not illustrated in the *Director*, but four designs for "dressing stools" are given in Ince and Mayhew's *Universal System of Household Furniture* (1759-63). Of these designs two are shown with cross-frames. The mahogany stool (Fig. IV) is an instance of the skilful use of frets in relieving the angularity of the design; and of the use of perforated stretchers for ornamental rather than structural reasons. The stool was an important item in furnishing, especially in royal palaces and great houses visited by royalty, as it marked a well-defined step in the social hierarchy. When Frederick, Prince of Wales, George II's son, married in 1736, a dispute arose about seating at dinner. The Prince and his wife were seated on arm-chairs, and stools were provided for his brothers and sisters. They, however, would not leave the ante-chamber until stools were replaced by chairs for their use.

During the classical revival, stools followed chair design in having slender, tapered legs, or occasionally the

STOOLS OF THE WALNUT AND MAHOGANY AGE



Fig. II. Mahogany stool covered with contemporary tapestry, c. 1730.

French cabriole. The classical bias was even more pronounced in the Regency period, when attention was given not only to the stool as a seat, but to the footstool, which was adapted from Greek and Roman representations on vases. Footstools are illustrated in works of the early XIXth century, such as George Smith's *Household Furniture* (1808) and in Ackermann's *Repository of the Arts*. A novel form was a footstool of scroll-design with a downward curve, to "receive the foot in its natural and most easy position," while the smaller part of the scroll served as a "stay to the heel, preventing the whole from being propelled forward."

Less mobile stools or benches for seating several persons were also made during the late XVIIth and XVIIIth centuries for ranging against the walls of reception rooms. Another variety of stool, the window stool or sofa, was designed during the latter part of the XVIIIth century for the recesses of windows, by which their size was regulated. The ends of window stools were often treated as chairbacks to match the accompanying seat-furniture or were shaped in an outward scroll. A German visitor to a London house in 1786 thought them a novelty, and wrote with admiration of the "sweet little benches by the windows."



Fig. III. Stool showing mattress upholstery. Early XIXth century.

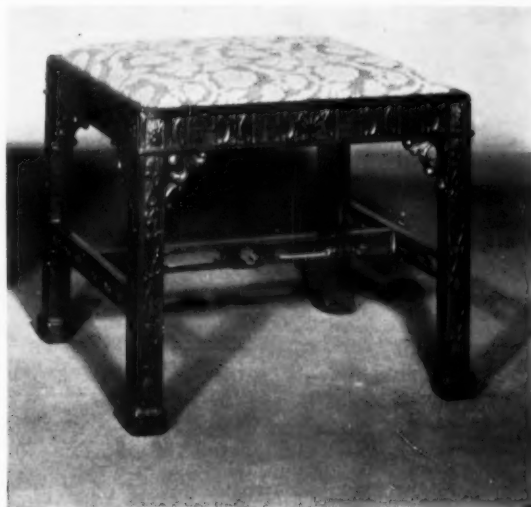


Fig. IV. Mahogany stool with drop-in seat, c. 1750.

Firearms Collection of the Armeria Reale at Turin

PART II

BY J. F. HAYWARD



Fig. I. Iron stocked wheel-lock petronel, encrusted with gold and silver. French, early XVIIth century.

AMONGST the most interesting of the XVIIth century firearms in this collection is the wheel-lock petronel (Cat. No. N.17) illustrated in Fig. I. The stock is of iron, formerly blued but now oxidised to a russet colour, and encrusted with gold and silver. The small group of French weapons, all decorated in similar technique and with similar *motifs*, to which this pistol belongs has frequently been discussed in the literature of the subject, firstly by Sir Guy Laking,¹ and subsequently by Dr. Torsten Lenk,² of Stockholm, and Sir James Mann.³ This example in Turin is, however, noticed by the last-named only. Altogether six pistols with this same decoration are recorded by the authorities mentioned above,⁴ in addition to a sword hilt and some pole-arms. The decoration on the pistols is remarkably consistent, being composed of the same elements, amongst which feather scrolls and trophies of arms are particularly prominent. In fact, it is only on close inspection that the difference between their ornament becomes apparent.

The most interesting of the six pistols of the group so far recorded is one in the collection of M. Paulhac,⁵ which bears the Inventory number 227 of the Cabinet d'Armes of Louis XIII. Its presence amongst the firearms of the French king's personal armoury shows that the fine quality of these arms was recognised in the highest quarters. The French craftsmen seem as a whole to have been particularly skilled in the art of damascening. One only has to look back to the magnificent armour of Henri II in the Musée de l'Armée,⁶ the whole surface of which is covered with bands of silver incrustation of the most beautiful design and execution to recognise just how far they outshone most of the Milanese workshops. Another instructive example is provided by the Milanese damascened casket in the Victoria and Albert Museum (No. 570-99), the original top of which has been replaced, perhaps at the time, perhaps much later, by a French plaque damascened with the Royal arms and devices of Charles IX. The contrast between the quality of the French damascening on the top and the typical Milanese work on the sides is very revealing.

The pistols of this group are of characteristic French design, with the usual feature of the wheel-spindle pass-

ing through the stock and being secured by engaging in a hole cut in the opposite side of the stock to the lock. There is no mark of any sort on the Turin pistol, nor apparently have the other pieces in the group any internal evidence which might make possible an attribution to any particular French workshop.

Of the greatest interest to English collectors is the fowling piece⁷ (Cat. No. T. 105) by the immigrant Dutch gunmaker Dolep, illustrated in Fig. II(a) and (b). This gun bears the Medici arms chiselled in the metal of the barrel, while the cipher F.M. surmounted by the Medici coronet is inlaid in silver wire in the stock. This cipher probably refers to Francesco Maria de Medici (1660-1710), a younger brother of the reigning Duke, Cosimo III de Medici (1642-1723). The fact that an English gunsmith should have been commissioned to produce a fowling piece for a Florentine prince can probably be explained by reference to the visit made to England by Cosimo himself about the year 1668. This gun is not the only surviving piece of evidence of Cosimo de Medici's admiration for English craftsmanship, for there is in the Victoria and Albert Museum a fine English door-lock engraved with his arms and signed "Richard Bickford Londini Fecit." Unfortunately, nothing is known of Richard Bickford nor of the other members of the same family whose signatures are found on a group of late XVIIth century locks, all of the highest quality. The skill of the Bickfords lay not merely in the technical perfection of their locksmithing but also in the attractive schemes of ornament they applied to the restricted surface at their disposal. They worked in a combination of brass and blued steel; one finds either an engraved brass fret set against a blued steel ground or the reverse, the ornament in cut and chiselled blued steel, applied to a gilt brass ground.

There was a close relationship between the work of the gunmaker and the lockmaker, though the crafts were kept separate because the craftsmen belonged to different guilds, at any rate in London. In the Provinces, on the other hand, the guild system was not so fully developed and we find that very competent gunmaker, Richard Hewse, of Wootton Bassett in Wiltshire, signing not only pistols but also fine locks. One of his locks, signed "Richard Hewse of Wootton Bassett in Com. Wilts. fecit"

FIREARMS COLLECTION OF THE ARMERIA REALE AT TURIN



Fig. II(a). Flint-lock fowling piece made for a member of the Medici family by Dolep, of London, about 1680.

is traditionally supposed to have belonged to Oliver Cromwell.⁸

This gun, if ordered as early as 1668, was certainly not executed until some years later, to judge by its style. Dolep is one of the very few gunsmiths of the XVIIth century working in England who is represented in foreign hereditary princely collections. There are, for instance, pieces by him in the Dresden Gewehr-Galerie, to which nearly all the finest gunmakers of Europe at some time or other contributed a firearm. The exact dates of Dolep's working life are unknown, but I have to thank Major Hugh Pollard for communicating to me the following information drawn from the records of the Gunmakers' Company. The earliest reference to Dolep dates from the year 1681, when his first application for admission was rejected. He was described at the time as a Dutchman, and his alien nationality was probably the cause of the rejection, for there could have been no question as to his competence in his trade. However, he got himself friends in influential quarters, and when he was eventually admitted in 1686, he was described as gunmaker to Lord Dartmouth, son of Colonel Legge, who was restored to the office of Master of the Armouries by Charles II after the Restoration. The Dolep fowling piece in Turin does not bear the proof marks of the London Gunmakers' Company,

and must therefore have been made before 1686. With the fowling piece went a combination tool, also engraved with the Medici cypher and signed "Dolep f." This has at some time found its way back to England as it is now on loan to H.M. Tower of London, where it is on view in the Armouries. The Dolep gun at Turin, though not by any means richly ornamented, shows most of the methods of decoration in use at the time. The stock is only slightly carved, but it is made of a finely-figured root walnut. This material is too brittle for elaborate carving, but so splendid is its figure that additional ornament is superfluous. There is in fact silver wire inlay in the stock also, but apart from the owner's cypher, which is executed in this way, the inlay is confined to outlining the profile of the mounts.

The mounts are engraved with the minute grotesque subjects which were employed by all gunmakers working in the French fashion, and slightly chiselled with foliate scrolls. The French manner, which has influenced the whole design of the weapon, is noticeable in the ornament of the barrel; this is heavily encrusted with gold against a blued ground in a technique that is familiar on fine French arms of the late XVIIth century, but is exceedingly rare in the case of English firearms. In comparison with some of the Brescian firearms of the same period that are preserved in the Armeria, the Dolep gun



Fig. II(b). Detail of barrel of Fig. II(a).



Fig. III. Snaphaunce fowling piece, made for a member of the Medici family. The lock is signed Acqua Fresca. Italian, dated 1709.

can be called quite sober. The butt, however, displays the impeccable sense of form which one associates with French firearms. It is technically of interest since it is constructed to fire two charges, one loaded on top of the other. The lock is specially designed so that the two charges can be fired in succession without re-priming.

The only Italian gunmaker of the late XVIIth century who can be said seriously to have rivalled the craftsmen of Brescia in skill and beauty of design was Matteo Acqua Fresca, of Bargi, near Bologna. The magnificent pair of pistols illustrated in the catalogue of the Kennedy Collection,⁹ which are signed in full on the barrels, are conclusive evidence that Acqua Fresca did furnish completed weapons, but most of the examples of his work known to me are snaphaunce locks, mounted up with barrels by other makers. The fowling piece shown in Fig. III has an Acqua Fresca snaphaunce lock, but it has been stocked up, probably in Florence, with a barrel by an immigrant Spanish master, who signs himself in full on the barrel, Matias de Baeza En Florenzia, 1709. For an Acqua Fresca lock,¹⁰ the example on this gun is of unusual simplicity; it lacks the splendid chiselling associated with the majority of the signed oeuvre of this master. The fact that it was nevertheless stocked up for the use of the reigning duke or of a member of his family indicates the high respect in which his locks were held. The stock is of a finely figured walnut, the figure probably strengthened artificially, and the mounts are of silver pierced and engraved with Baroque acanthus foliage. The firearms of the Florentine makers are interesting as they show considerable evidence of foreign influence. This is particularly noticeable in the case of Michel Lorenzoni, some of whose pistols are very reminiscent of the best Parisian work, as for instance the triple-

barrelled pistol from the Medici armoury in the Victoria and Albert Museum. The fowling piece illustrated here was also made for one of the Medici; it bears the Medici coat-of-arms inset in the carved wood trigger-guard. A number of Medici firearms of the XVIIth and XVIIIth centuries are preserved in Florence in the Bargello, but these represent no more than a small part of the contents of the Medici gunroom, the rest of which are distributed over the museums of Europe.

It will be recalled that the hereditary collection of armour of the Grand Dukes of Tuscany was dispersed by order of the Habsburg Archduke Peter Leopold (later Holy Roman Emperor) who reigned from 1765 to 1790. The armour was then regarded as so much useless old iron and was broken up. It is not, however, probable that firearms of XVIIIth century date would have been treated in such a way, and their dispersal probably took place later, as a consequence of one of the numerous changes of régime which occurred in the course of the first half of the XIXth century.

¹Record of European Armour and Arms. Vol. IV, p. 288, 346-7, Figs. 1351 and 1416.

²Vaabenhistoriske Aarboger, Copenhagen, 1943. "De Franska Hjullasvapnen."

³Wallace Collection Catalogues. European Arms and Armour, Part III, No. 808.

⁴In arriving at this figure, I am assuming that the pair of pistols from the Spitzer Coll. Sale Cat., Lot 377, are the same as those mentioned by Laking as being in the Litchfield Coll., New York.

⁵This is the only pistol of the group which has been positively identified as coming from the Louis XIII Cabinet d'Armes. Other pistols described in the Inventory such as No. 225 may have been of the same type.

⁶Illustrated Laking. Vol. III, Fig. 1091.

⁷This gun has already been described by me in the Bulletin of the Societa Piemontese d'Archeologica, 1948, but its interest to English collectors justifies the repetition.

⁸W. B. Boulton. "Some Cromwellian Relics," Connoisseur, 1904.

⁹Christies, March 18th, 1918. Lot 60.

¹⁰For an up-to-date list of Acqua Fresca signed firearms, see S. V. Grancsay, "Italian Seventeenth Century Pistols," Journal of the Walters Art Gallery, Baltimore, 1948.



PLATE I

Benjamin Blakeley, ent. 1738.
Sandylands Drinkwater, ent. 1731.
Walter Tweedie, ent. c. 1773.
Hester Bateman, ent. 1774.

John Stoyte, Dublin, c. 1788.
Hester Bateman, ent. 1774.
Joseph Heriot, dated 1795.
Peter & Ann Bateman, dated 1793.

No Assay Mark, c. 1780.
Hester Bateman, ent. 1774.
Samuel Bradley. King's Head Incuse.
T. Phipps & E. Robinson, c. 1790.

SILVER WINE LABELS

BY JEAN RHODES

THE history of the wine label dates back to the middle of the XVIIth century, when the pottery wine jars of Lambeth Delft bore on their sides the name of a wine. These jars were painted in blue under the glaze. The names Sack, Claret, Whit, and more rarely Rhenish have been found, often with a date added.

With the more general use of glass bottles for wine in about 1670 our interest in labels increases. The early bottles were dark and their contents could not be seen clearly, so it was necessary to attach some form of label. At first made of paper or parchment, they were later splayed hoops of ivory or bone. The neck-ring type of label occurs again in silver during the XIXth century both plain and with an embossed design of grapes, vine-leaves and fruit.

This brings us to the date early in the XVIIIth century, when wine bottles of dark glass were gradually replaced by clear glass decanters for serving wine at table. The clumsy "bottle-tickets" were no longer good enough for the brilliant flint glass decanters, and so the silversmiths soon produced articles more in keeping with the splendour of the period.

Silver wine labels as we know them today date from about 1740. There are a few which are thought to be

earlier, but the dating of specimens before 1784 is difficult, due to the lack of silver marks. In 1739 an Act was passed and small articles of silver weighing less than 10 pennyweight were exempt from payment of excise duty and need not be sent to be hall-marked. All we have to date them by is the maker's mark and sometimes the silver lion-mark.

In attempting to date XVIIIth century specimens there are certain signs which help us: the shape, early hand engraving, and the large letters with typical scratched lettering; finally there is the maker's mark, and when the date of the silversmith's entry into the Goldsmiths Hall is found, some idea can be given of the date of the label.

There is an early escutcheon label in the author's collection by Benjamin Blakeley, entered 1738, bearing the lion-mark in a shield of the 1736-1739 type. There are, too, the much-debated labels by Isaac Duke. Many of the labels attributed to him are by Sandylands Drinkwater, entered 1731; his mark is a crown over a script "S.D."

After 1784 it becomes a little easier. The King's head was added, at first incuse and looking to the left, and then in 1786 we find it looking to the right and cameo. So it remained until Victoria's reign, when her head turned



PLATE II

William Keene, Dublin, c. 1789.
Samuel Teare, Dublin, c. 1772.
John Robins, ent. 1774.
John Innocent, ent. c. 1764.

Silver-Gilt, c. 1790.
Mark Bock, ent. 1773.
No Assay Mark.
Samuel Bradley, ent. 1773.

No Assay Marks.
Benjamin Tait, Dublin, c. 1787.
Joseph Taylor, dated 1794.
Mark Bock, ent. 1773.

once more to the left. In 1890 the Sovereign's head disappeared altogether.

Labels bearing the King's head incuse are extremely rare; this is partly due to the fact that these small articles did not require to be sent to be hall-marked until 1790, and partly because the incuse head only exists on silver from December 1st, 1784, until May 19th, 1786.

One silversmith who sent his smaller articles to be assayed during this period was Samuel Bradley, entered 1773. There are more labels by him, bearing the incuse head, than by any other maker, nearly all of them being eye-shaped, either with a pierced border or a simple beaded edge.

In 1790 another Act was passed, and from that date all labels should bear full date marks. Actually, until 1821 few bear more than the King's head, lion passant and date letter, together with the maker's mark, but this is sufficient to date exactly all labels of this period.

After 1821, when the leopard lost his crown (this of course applies only to London-made specimens), we find labels with five marks—King's head, lion passant, date letter, uncrowned leopard's head and maker's mark, but it is soon after this date that the beauty of labels begins to give way to late Georgian and Victorian specimens, which, though interesting, are less beautiful than the hand-made specimens.

Silversmiths of the XVIIIth century worked entirely by hand and produced beautiful designs. Some labels were engraved with grapes and vine-leaves and others

had beaded or feathered edges. There were pierced and fretted borders, and the lettering was scratched or cut so that the colour of the wine showed through the label.

The varieties of shape are numerous. Some forms were copied in the XIXth century and the more popular designs were repeated over and over again by different silversmiths.

Early forms are the crescent, scroll and wide-mouthed goblet, as well as the more usual oval and narrow rectangular patterns. Some of the more decorative specimens have a shield attached to the label by festoons, upon which is engraved the crest and motto of the owner.

Famous silversmiths considered labels worthy of their attention, among them Hester Bateman, who worked from 1773 until 1789. She favoured the Adam style and produced many beautifully worked labels of individual design.

Die-stamped labels begin to appear towards the very end of the XVIIIth century, and while hand-made labels continued to be made, the majority of the more decorative ones are stamped out and tend to become more "tinny" as time goes on.

The designs become even more varied after 1800. There is a label copied by many silversmiths of the time showing two cupids, one holding a wicker-covered bottle and jug, the other a bowl, into which he is squeezing grapes; below there is the mask of a satyr, and across the label the name of the wine is engraved on a ribbon scroll. This particular label was copied throughout the XIXth

SILVER WINE LABELS



PLATE III

George Knight, dated 1824.
Christian Reid, dated 1827.
No Assay Marks.
Joseph Willmore, dated 1825.

William Trayes, dated 1825.
E. & Co., dated 1853.
Chinese Mark only.
Reily & Storer, dated 1835.

No Assay Marks.
No Assay Marks.
Edward & John Barnard, dated 1832.
Dated 1854.

century, getting thinner each time, with less pierced work and more jagged edges.

Other labels show a Chinese influence. Some have a dragon joining the points of a crescent, or Chinese characters are arranged above the label.

Of more rarity are the labels of regiments or com-

panies. These are composed entirely of a crest with the name of the wine either pierced through the crest itself, or engraved on a small rectangular label and hanging from chains below.

The single, or sometimes treble, vineleaf was introduced as a label during the latter part of George III's

APOLLO

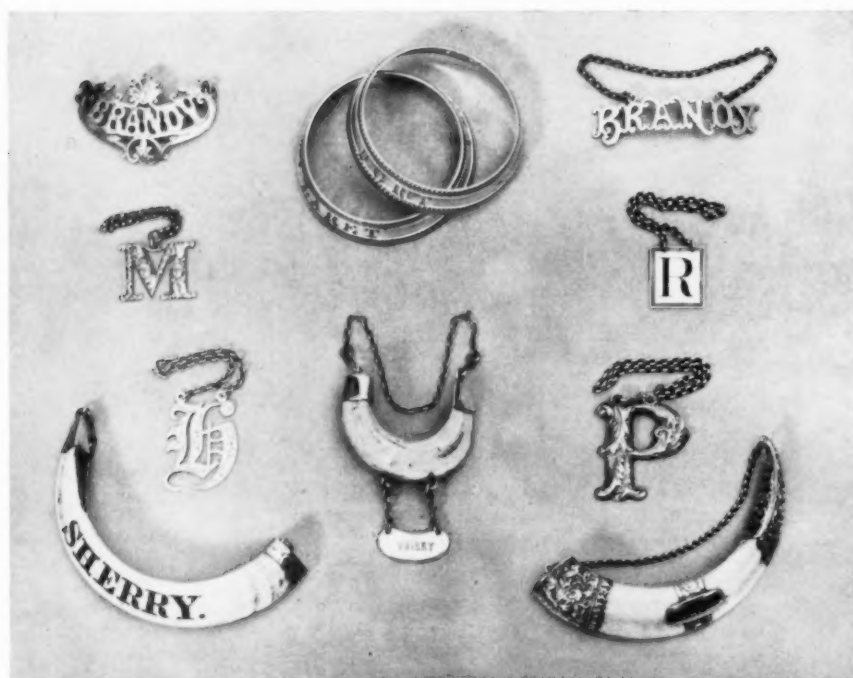


PLATE IV

No Assay Mark.
Joseph Willmore, dated 1818.
George Unite, dated 1857.
No Assay Mark.

Christian Reid, dated 1825.
Mounts dated, 1913.

No Assay Mark.
T. Phipps & E. Robinson, dated 1799.
Dated 1841.
No Assay Mark.

reign and enjoyed great popularity. The name was cut into the leaf allowing the colour of the wine to show through. There are variations of this type which are rare and seldom seen: a single or treble oak leaf, an acanthus leaf and also a hand-made leaf cut from a single sheet of silver, which more closely resembles a hop leaf than the usual vine.

Among the curios are boars' tusks mounted at each end with silver, with the name of the wine added on a central plate. There are tigers' claws, too, mounted in pairs.

Towards the end of George III's reign cut-out letters appear, and the entire alphabet was produced in various styles of lettering. These could be used either to signify the initial letter of port, sherry, rum and so on, or they could be used in place of bin numbers in the cellars of private houses.

The names engraved upon all these labels are as varied as their designs. Over five hundred different names have been recorded¹, and if variations of spelling are included the total is nearly nine hundred. Many are of wines long forgotten and they form a fascinating study in themselves. Some are only remembered through old wine lists or early writings, while others have an historical interest.

All the home-made wines are recorded. Cowslip, elder, gooseberry, raisin and ginger, as well as the more unusual shrub and mead. Here, as with the wines, there are names of forgotten cordials; some may have been ingredients used by the ladies of the XVIIIth century in

making punch, in much the same way as we mix cocktails today.

So far only silver labels have been mentioned, but specimens are also found in a variety of materials. Gold, silver-gilt, Sheffield plate, electro-plate after 1840, mother-of-pearl and various base metals have been used. There are no records of glass labels, but one does exist inscribed "Elder" on a toilet bottle in Stoneleigh Abbey, a silk ribbon taking the place of the usual chain.

Enamel labels are in a group apart. At their best they are the beautiful specimens made at Battersea during the three years 1753-1756. They were both painted in enamels and transfer-printed, the finest being the transfer-printed labels by Ravenet. Unfortunately they are extremely rare, and most of the labels sold as Battersea are either Bilston, where enamels were made in the XVIIIth century, or much later copies usually imported from France.

Labels were not only made in London. Birmingham was granted its own Assay Office in 1773, and the anchor appears in place of the leopard on labels made here. Chester, Edinburgh, Glasgow and many other centres made labels. Some of the most beautiful XVIIIth century specimens come from Dublin.

The number of collectors of wine labels have increased greatly during the last few years, showing that these charming examples of the silversmith's art have come into their own.

¹Penzer: *The Book of the Wine Label*, pp. 85-98.

EARLY DUTCH PEWTER

BY ROBERT M. VETTER



Fig. I. Bulbous "Hanseatic" flagon with broad conical base, dated 1331 in the lid-seal. The piece belongs to the small stock of authentic XIVth-century European pewter. Back of the handle is relief-decorated. Excavated in the South of Holland. Height: 10½ in. Collection A. J. G. Verster, The Hague.



Fig. II. Lid-seal with Crucifixion scene.

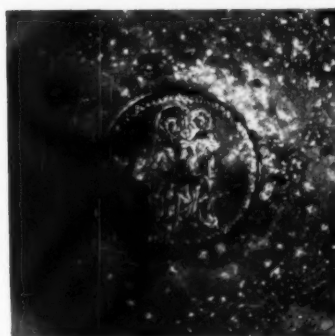


Fig. III. Bottom-seal: Madonna and child.

FOR the third time in recent years Holland showed some of its pewter treasures from public and private collections in a special exhibition at Delft. The great number of carefully selected items, their high quality and the setting, in a building of historical fame and quaint architectural charm, contributed to make this show a remarkable success, at the same time proving a steady increase of interest in pewter by the Dutch public.

Although the exhibition was not limited to Dutch pewter only, it dominated naturally by the display of remarkable and unique pieces so that it appears worth while to draw them to the attention of collectors in other countries. The stress lay on the most ancient types known, which for the last decades have had the special attention of such prominent pewter connoisseurs as A. J. G. Verster, Mr. J. W. Frederiks, both at The Hague, and Ir. F. J. Philips, of Eindhoven, who, encouraged by the late H. C. Gallois, of the Municipal Museum at The Hague, have built up remarkable collections of early pewter.

This class embraces the important "Hanseatic" types, so called on account of their cultural connection with the Hanseatic towns, their crafts, trade and shipping. It has been described more fully by Dr. Otto Lauffer, Albert Löfgren, Johs. Warncke and H. H. Cotterell in collaboration with the writer.¹

At Delft, one of the oldest specimens of this kind was shown and is reproduced in Figs. I, II and III. Whether it was made in the region of geographical Holland or in some other place on the shores of the North Sea cannot be ascertained. It was dug up in Holland, but belongs to the "Hanseatic" class without recognisable regional features.

Holland is perhaps the most favourable territory for the pewter collector, and Dutch pewter one of the most interesting varieties by its charming simplicity and sober substantiality. The Dutch collector is guided by the convincing testimony of numerous paintings forming an unbroken record of pewter fashions from the Middle Ages to the XVIIIth century and by the irrefutable evidence of the Nova Zembla Pewter find.² Unknown treasures are still buried in the boggy soil of the polderland, which was once sea-bottom, yielding now and then an interesting witness of bygone ages brought up by the dredger. Probably these relics in most cases formed part of the inventory of foundered vessels or had once been dropped into the sea by accident. Anyhow, the ever-present possibility of such finds makes pewter-collecting in Holland an attractive pastime.

"Hanseatic" pewter (Fig. I) which is supposed to have been made in the highly civilised sea-towns round the North and Baltic Seas from the XIVth up to the early



Fig. IV. Pear-shaped flagon, 10 in. high, XVth century. The hooked handle is decorated by a fleur-de-lys on both sides instead of by the more usual rosette. Twin-ball thumbpiece connected by a short wedge to a low-domed lid. A certain elegance distinguishes it from the "Hanseatic" type. Collection Ir. F. J. Philips, Eindhoven.



Fig. V. Sucking flagon ("Schapenkannetje"), Haarlem, XVIth century, marked with the arms of Haarlem and a Gothic "D." The twin-acorn thumbpiece and other details are characteristic of Dutch pewter of the period. Height 6 in. Collection A. J. G. Verster, The Hague.



Fig. VI. Goblet, 7 in. high, decorated with bold wriggle-work engraving. The, for pewter, unusual shape seems inspired by contemporary glass. From the Lakenhal Museum, Leyden.



Fig. VII. Small spouted flagon, 3½ in. high, about 1400, probably French and possibly for ritual use. Formerly in the Figdor collection, now owned by Ir. F. J. Philips, Eindhoven.

EARLY DUTCH PEWTER



Fig. VIII. One of a pair of burettes, $4\frac{1}{2}$ in. high, probably French XIVth century and of a shape unusual for this period. Deeply engraved with crude architectural motifs.
Collection G. H. Leonhardt, Laren.



Fig. X. Salt with hinged lid, $5\frac{1}{2}$ in. high, Dutch, about 1500. When opened the peg on the lid supports the latter and prevents the salt from toppling over. A thoroughly functional design of charming simplicity.
Collection Ir. F. J. Philips, Eindhoven.



Fig. IX. A pair of Dutch council- or town-flagons, 22 in. high, with escutcheons on the lid-peg, now in the Museum Fléhite, Amersfoort. XVth century. The stern contours and profiles are Gothic though the general proportions betray Renaissance influence. Several flagons of this type, but of unknown origin, exist in Holland. Their crude vigour constitutes a decided contrast with the more ornate German and Swiss varieties of the same period.



Fig. XI. Mug, $5\frac{1}{2}$ in. high, marked with the arms of Rotterdam and "M.L." (Marten Lourisz), about 1600. This elegant piece shows the "entwined ring" thumbpiece which, as a rule, is applied to stone-ware pot-lids only. On pewter it is absolutely exceptional.
Collection H. J. E. van Beuningen, Amsterdam.



Fig. XII. Three candlesticks, 9 in. and 11½ in. high, forming part of the ships' inventory relinquished at Nova Zembla by van Heemskerck and Willem Barendsz after hibernating on this isle in 1596-1597. A number of very interesting pewter objects was recovered there in the XIXth century by a Norwegian shipper and ultimately acquired by the Rijksmuseum, Amsterdam. Some of the objects are of the cruder, popular type and marked with the arms of Amsterdam, whereas others, as these candlesticks, are unmarked and follow more the classical aspirations of the period. Doubts about their Dutch nationality still exist, but the writer does not share them.

XVIth centuries shows certain characteristics which may shortly be summed up as follows: A bulbous or pear-shaped body rests on a very broad base in the shape of a truncated cone, which gives the flagon an appearance of great stability, which probably was intentional with a view to the use on board ship. The inside of the dished lids and of the flat bottoms are "sealed" with medallions showing mostly religious subjects in relief in the crude but expressive manner of the early Middle Ages. The handle slopes down from the single hinge, is semi-circular in section, and ornamented at the back by foliage or similar *motifs*. Its lower end sticks flatly in a very characteristic manner to the belly of the flagon. Thumb-pieces resemble each other, inasmuch as they consist mostly of "Twin" *motifs*, i.e. pairs of lentils, balls, acorns, etc. An upstanding wedge efficiently ties hinge, thumbpiece and lid together.

The body of such flagons is built up of two halves joined by soldering, or rather welding, in a vertical plane. This vertical joint is the very characteristic of early flagons because it was abandoned during the Renaissance when the horizontal division was generally accepted. All these features point to a peculiar manufacturing technique

which during the XVIth century was superseded by more "modern" practices. It has so far not been possible to make a convincing reconstruction of the older manufacturing process. The crude solidity of this class of pewter and the purity of its metal have contributed to the often marvellous state of preservation of specimens which had been buried for centuries.

Dutch collectors very wisely leave these ancient pieces in their original state, not trying to remove the deeply coloured patina which, in accordance with the nature of the soil, is either bronze-like, deep brown or black, or a deep violet with bronze spots. Some of these pieces are only slightly corroded, while others show the ravages caused by an aggressive soil. Roughly incised house-marks and runes point to the use by alphabets.

A natural harmony between function, structure and form seems attained without conscious effort. Gaudy ornamentation is absent, and the crude relief work seems to serve devotional rather than decorative purposes. Something of the romance of the sea seems to cling to these simple objects, endearing them to the sensitive collector.

This principle of unintentional harmony remained one of the charms of Dutch pewter until it came under the

EARLY DUTCH PEWTER



Fig. XIII. A pair of Gothic Pricket-candlesticks, Dutch XVth century, 18½ in. high, covered with deep black patina. From the Overijsels Geschiedkundig Museum, Zwolle.



Fig. XIV. A pair of Church flagons, Leyden XVIIth century, marked with Leyden arms and "I.P." The thumbpieces are of the Dutch "erect" pattern. The comfortable stability, combined with harmonious proportions, is characteristic of XVIIth century Dutch pewter. Collection Ir. F. J. Philips, Eindhoven.

spell of the obtrusive Baroque, when other ideals became prevalent. Pewter ornamentation was never the strong side of the Dutch craft, which in that respect was surpassed by the French and German. Attempts made in Holland in that direction which were sometimes directed by recognised artists and architects, seem somehow unsatisfactory and transcending the possibilities of the material. The Delft exhibition permitted the comparison of styles to a great extent, but the decision was nearly always in favour of simplicity.

The so-called "Jan Steen" flagon, a type coveted by every collector showing a wonderful balance between body, spout and handle, is one of these classic shapes which inspired so many prominent Dutch masters who painted it in all its picturesque glory. This type was



Fig. XV. One of the council-flagons of the town of Enkhuizen, 28 in. high, dating from the XVIth century. What a difference from Fig. IX! Slender and ornate. The stylish handle, thumbpiece, etc., betray the influence of a designer outside the craft who wanted to create something exceptional and succeeded. These flagons seem to have been very much admired by the burghers of Enkhuizen, because crude dummy-copies were made of them and used for adorning the terraced slopes of a Renaissance façade.

not so very well represented at the exhibition, but the question about its age and origin was raised, and the writer intends to devote a special study to it.

We would refer the reader to the illustrations which are described by extensive captions. It would be very gratifying to the writer if readers would favour him with photos and dates about early and especially "Hanseatic" specimens of pewter.

All the photos were courteously put at the writer's disposal by the direction of the Prinsenhof Museum, Delft. They were executed by A. Dingjan, The Hague, and the Rijksmuseum voor Volkskunde, Arnhem.

¹Dr. Otto Lauffer: "Spätmittelalterliche Zinnfunde aus Hamburg und einige niederdeutsche Vergleichsstücke," *Mitteilungen aus dem Museum für Hamburgische Geschichte*, Nr. 4, Hamburg, 1913.

Albert Löfgren: *Den senmedeltida brukiga Tennkannan*, Stockholm, 1933.

Johs. Warncke: *Die Zinngeisser zu Lübeck*, Lübeck, 1922.

Howard H. Cotterell and Robert M. Vetter: "Some untouched aspects of old Pewter," *International Studio*, August, 1930, and April, 1931.

²See, Howard H. Cotterell and Robert M. Vetter, "The noble Pewter of Holland," *Antiques*, New York, March, 1931.

Some Interesting Specimens of English Blue and White Porcelain

BY FRANKLIN A. BARRETT



Fig. I. Worcester with a glaze free of blemish and a ground of soft powder blue. Square mark and crescent.

THE appearance of books on English blue and white porcelain has drawn attention to the virtues and interest of this branch of ceramics. Although the collecting world has, with some notable exceptions, tended to look upon English blue and white as a kind of poor relation, it is being increasingly recognized that, not only are there most interesting problems to solve in this field, but also that its aesthetic appeal makes it worthy of selection by and the attention of even the most advanced collector. With this in mind, I propose to discuss one or two examples of English blue and white porcelain which seem to me each to possess some quality of rarity or craftsmanship to recommend them to the attention of all students of ceramics.

Of the examples chosen, two are from the Worcester factory, three from Bow, and one whose provenance yet remains uncertain.

Fig. I is a Worcester teapot of finest quality porcelain, having a lovely glaze free from blemishes, and a ground of soft powder blue. The powder blue ground was of course inspired by the Chinese porcelain of the period of K'ang Hsi when it was virtually a new discovery in ceramic decoration. The Chinese potters employed the powder blue ground as a background for superimposed

gilt decoration and also as a setting for reserves of polychrome painting. In common with other English factories, Worcester copied the new Chinese methods, and with conspicuous success. Sometimes, as here, the fine, granular cobalt ground formed a setting for skilfully-painted Chinese landscapes or flowers in underglaze blue, with or without the addition of gilt foliage and flower sprays at the margins of the reserves (as, for instance, in the case of a covered *sucrier* in the Frank Lloyd Collection). In other cases the powder blue ground, either in its plain form or as a base for the early scale blue, enclosed reserved panels of polychrome enamel painting.

The teapot shown is marked with square mark together with an open crescent, a conjunction of marks usually found on this class of ware, its octagonal tray being similarly marked.

Jugs, dishes and tureens moulded in the form of leaves and vegetables were very popular in the XVIIIth century and were made in abundance by most of the china factories. The Worcester dish shown in Fig. II is less frequently met with than most. It is in the form of two overlapping lettuce leaves and occurs but rarely in blue and white, though it is found with polychrome decoration and with Hancock engraving in black

SPECIMENS OF ENGLISH BLUE AND WHITE PORCELAIN



Fig. II. Worcester, bearing the blue mark in Fig. III (c).



Fig. IV. Bow, salt-cellar. No mark.

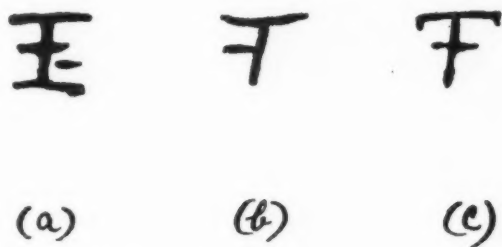


Fig. III (a) Chinese jade character.
(b) "Maimed Jade" Worcester mark.
(c) Mark on Worcester lettuce leaf moulded dish.

(Schreiber Collection No. 630). The Bow factory made similar dishes, and one of these, painted with flower sprays in colour, is also in the Schreiber Collection (No. 37). The present specimen bears the blue painter's mark (Fig. III (c)), found on other blue and white Worcester painted by the same hand with a characteristic full brush that portrays all the lovely form and grace of the English flowers. This painter's mark is somewhat similar to another Worcester workman's mark (Fig. III (b)) described by Hobson (*Worcester Porcelain*) as probably a "maimed" version of the Chinese character for jade (Fig. III (a)) often found on Chinese blue and white. Actually these marks (Fig. III (a) and (b)) occur on Worcester underglaze blue pieces of differing types, and evidently painted by different hands, though both are the marks of skilful decorators. The mark (Fig. III (b)) appears mainly, if not solely, upon ware decorated

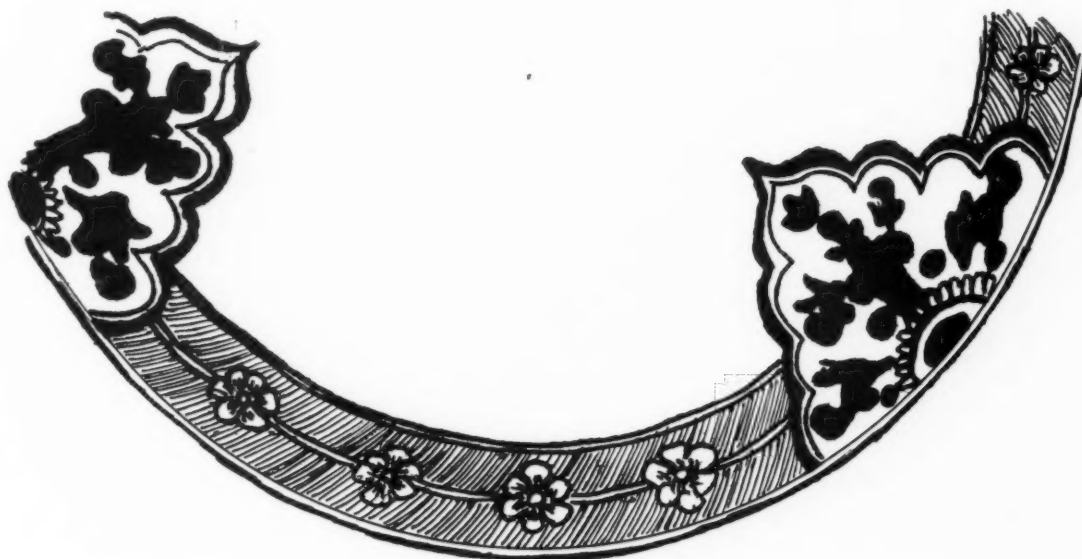


Fig. V. Border on Bow bowl.



Fig. VI. Bow, an unusual complete set of tureen, cover, stand and ladle. No mark.

in Oriental style, as, for instance, on the well-known hexagonal vases illustrated in Honey (Plate 61), and elsewhere.

In some respects akin to the leaf- and vegetable-shaped table ware, though more extravagantly fanciful, are the sweetmeat dishes and salt-cellars built up of sea shells and coral. Derived from silver origins, as are so many table wares of this period, in the hands of the potter these decorative accessories to a meal were developed into most elaborately contrived items, with large scallop shells, encrusted with corals, seaweed and smaller shells of all descriptions. The beautiful white and glossy porcelain was ideally suited to such treatment since the moulds for the shells could be made direct from the natural shells of the seashore, enabling their form and modelling to be reproduced exactly. Fig. IV shows a Bow salt-cellar of this type. Each of the four large shells is painted with a river scene in Oriental style, strange combination of the Oriental and the baroque! It belongs to the same family as the blue-

painted salt in the Schreiber Collection (No. 22), and others were made at Worcester, Plymouth, Chelsea and Derby.

Punch bowls are common enough in both pottery and porcelain; nevertheless one finds occasionally a bowl which deserves special consideration, remarkable, say, for an elaborately moulded decoration, consisting of English flowers in bold relief—bluebell, daffodil, fritillary and snowdrop, with formal panels and scrollwork. This type of bowl exhibits the typical blued glaze of the Bow porcelain of the 1755 to 1760 period, and is heavy and fairly opaque. Inside the top rim is the attractive Chinese border (Fig. V), "ch'ing t'i pai hua" ("Blue and heavenly white flower").

My last Bow item (Fig. VI) may certainly claim to be unusual, inasmuch as we have here illustrated tureen, cover, stand and ladle, all complete. Believed at one time to be early Derby on account of the similarity of its decoration to that of a plate depicted in Honey (*Old English Porcelain*, Plate 38c), it undoubtedly had its origin at Bow and may be dated c. 1760. An identical tureen cover was discovered in biscuit on the site of the Bow works during, I think, Mr. Toppin's excavations. Attention is drawn to this in the note to an illustration in Hurlbutt (*Bow Porcelain*), Plate 14, depicting a tureen and cover of exactly similar lobate and flanged form, decorated in polychrome. Moreover, the very individual style of painting of the peonies on the present specimen is found on other undoubted Bow porcelain. The glaze is thinly applied save where it has gathered into crevices, where it is typically blued, and it is not well united to the body for here and there it has chipped away at the edges. The body is quite opaque to any ordinary light.

Lastly, a beautiful plate (Figs. VII and VIII), painted with great skill in Chinese style, and having a wide, convex, and thinly-potted flange, on the reverse of which are Chinese emblems painted in a rich and brilliant blue. The glaze is glassy, though marred by black speckling on the base; the body is deep cream by transmitted light, with lighter flecks. It is of uncertain origin.



Fig. VII. Plate and reverse of plate.

The Heart Terminal—Bow or Liverpool?

AMONG the many details copied by the pioneer English porcelain makers from the Chinese is the heart-shaped lower handle terminal which is sometimes found on such articles as sauce-boats, teapots, and mugs. This particular borrowed characteristic has for a long time been credited to one factory only, Bow—the late Mr. Frank Hurlbutt set the ball rolling, giving it as his opinion that the moulded heart terminal was probably a distinctive feature of that factory. Mr. W. B. Honey later confirmed his suggestion when writing of cylindrical mugs swelling

as “moons” by transmitted light. Apart from these similarities, however, a common origin is proved when the decoration is examined, because not only is the same *motif* used, but the painting is carried out in a most peculiar violet-toned blue which I have yet to see on any porcelain other than Liverpool, and its vivid effect is heightened by the fact that the glaze is so glistening that each piece seems to be wet. This considerable sum of similarities is offset only by the fact that whereas the mug shows dull yellow by transmitted light the other two pieces are pale green. I am



Fig. I. Tea-bowl, Saucer and Mug, painted in underglaze cobalt blue.

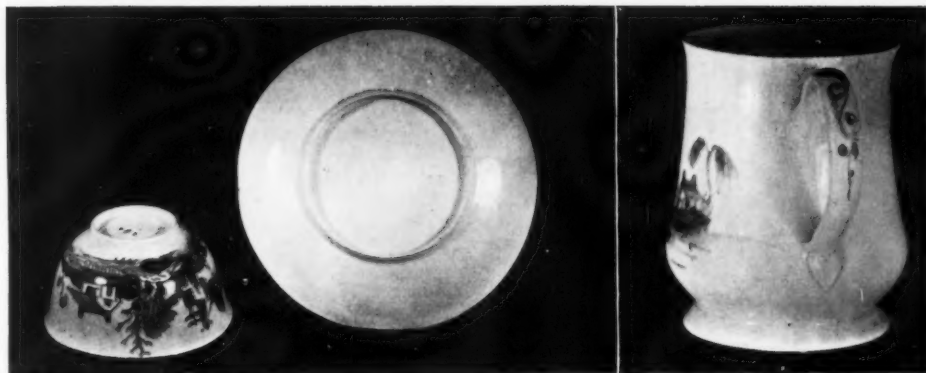


Fig. II. Bowl and Saucer showing foot-rims, and Jug showing heart terminal of handle.

to the base in the way that so many Bow specimens are known to do. Indeed, the general consensus of opinion is that such a feature is to be found on the wares of no other factory.

Some years ago I purchased what I considered to be a typical blue and white Bow mug as regards shape, general style, and, of course, heart terminal, although in fact the tone of blue was so unusual that I looked upon the piece as somewhat of a rarity. Not until some weeks ago had I any cause to revise my attribution, when I obtained a Liverpool tea-bowl and saucer, only to find undoubted kinship between the three pieces. The lightness of the Bow mug should have warned me long before, because the potting of all three is very thin indeed; the edge of the mug is almost a knife-edge, and egg-shell porcelain is an apt description for the bowl and saucer. Paste is creamy, covered with a particularly colourless glaze, and showing tears in the surface as well

not inclined to allow this fact to weigh unduly, because it is no common thing to find misleading discrepancies in this regard among pieces which have a proved common origin.

Having accepted, as I must, that the mug cannot be Bow, but that it was made at the same factory as the tea-bowl and saucer, where were all three made? The saucer has the undercut foot-rim which is a recognised Liverpool feature, as is the use of such trellis borders which we see in the photograph. In addition, there is that almost intangible likeness to Worcester porcelain which we usually associate with the wares made by Richard Chaffers. I believe he was responsible for mug, bowl and saucer, three comparatively unimportant pieces which seem to open up interesting possibilities in the future re-classification of a great deal of Bow and Liverpool porcelain.

STANLEY W. FISHER.

An Unusual "King of Prussia" Saucer

IN his valuable monograph, *The Life and Work of Robert Hancock*, Cyril Cook refers (Item 56, iv) to a rare saucer decorated with a large bust portrait of Frederick, King of Prussia, in the collection of Mr. H. R. Marshall. He describes it as "delicately coloured over in red, blue and green, within a yellow and green husk border, marked with 'crossed swords' and the figure '9' in blue."

At this point, after careful comparison of the illustrations, I am sure that the true nature of the method employed must be beyond doubt. It remains, therefore, to draw from it an inference which can be regarded as legitimate.

Although this saucer is "pencilled" and painted, it nevertheless shows that the artist was much more at home with engraving tools than with the brush. The hatching on the armour, for example,



Fig. I. Saucer bearing "crossed swords" mark and the figures "91." The design pencilled and painted with a fine brush reminiscent of, but distinguishable from, the transfer process.

Collection Messrs. Winifred Williams (Antiques), Eastbourne.



Fig. II. Enlargement of portrait in Fig. I showing use of a fine brush. Attributed to Robert Hancock.

What would appear to be a similar saucer, bearing the "crossed swords" mark and the figures "91," is illustrated in Fig. I.

From the context in which Mr. Cook's description is placed, it would seem that the saucer he refers to is coloured over a transfer-print—a technique usually associated with the Giles' studio. The design on the saucer illustrated, however, has been pencilled with a fine brush in a manner somewhat reminiscent of the transfer, but nevertheless clearly distinguishable from this kind of work.

No doubt familiarity with the more usual "King of Prussia" transfers would give, on any but the closest inspection, the impression that the transfer process had been used here, but the magnified comparisons shown in Figs. II and III leave no doubt that the brush has replaced the burin.

Fig. III is an enlargement of the transfer-print used for decorating the familiar "King of Prussia" mugs, and should be compared line for line with Fig. II. In the first, the lines of the engraving tool are plainly to be seen, although the block is at fifth-hand from the copper plate. The shadow on the cheek and the lower part of the jaw is due to the use of small dots, whereas the same effect has been attained in Fig. II by a wash of colour. The difference between the line made by the burin and that due to the point of a fine brush is not difficult to distinguish. The sharpness of line is entirely missing, and this can be seen most easily in the treatment of the hair which is soft and lacks definition.

It is true that the factory sometimes used an "outline" transfer, subsequently filled in with colour, but inspection shows no sign of this process having been used.

The folds of flesh under the chin are much more effectively rendered by the brush, and the modelling of the eyes, nose, and mouth, under the degree of magnification used, show wide differences from the transfer-print.

The subscription, "King of Prussia, 1757," is not shown on the magnified photograph, but even a cursory examination of the saucer in question suffices to confirm that this, too, was painted in with a brush.



Fig. III. Enlargement of transfer print used for decorating "King of Prussia" Mugs, showing use of the engraving tool.

is drawn in the manner of an engraver, although the same modelling could have been attained with a graduated wash of colour. Indeed, a wash of this sort would have rendered the artist's intentions more effectively. On the other hand, the skill and competence with

AN UNUSUAL "KING OF PRUSSIA" SAUCER

which the subject has been handled shows that it is no mere adaptation of a transfer-print by a factory workman.

The fact that the brush has been used with such skill, and yet as though the porcelain glaze were a copper plate, suggests that this saucer was probably painted by Robert Hancock. If this is conceded, it seems, from the nature of the example, that we have here a specimen which has formed part of an extremely important service made for some special purpose.

In my experience one is apt to overlook the fact that some examples decorated with transfers were further embellished with a fine brush. Close examination of Worcester transfer-prints will often show signs of brushwork. More particularly, the rococo scroll-work at the bottom of some transfers has been put in with a brush after printing, but the saucer illustrated is an almost unique example of a complete print having been copied in this way.

The measurements of the portrait are, from the tip of the forefinger to the extreme limit of the hair, $3\frac{1}{2}$ inches; from the crown of the head to the lowest point of the scroll-work, $2\frac{1}{2}$ inches.

R. W. SAVAGE.

Joint Art Auction

Dear Sir,

The plight of the many distressed children all over the world must continue to exercise the minds of all who are concerned with the future of human society. In Israel alone some 20,000 children are being educated by the Children and Youth Aliyah and the responsibilities of this organisation are continually growing.

The work of the Save the Children Fund can be seen in this country and it must not be forgotten that this Fund brings comfort and help to needy children in every quarter of the globe. These two organisations, whose humanitarian aims are so closely akin, are joining together in an important undertaking to raise the funds which both can use to such good purpose.

A Joint Art Auction will be held in London on May 23rd at Messrs. Christie's. Countess Mountbatten, as President of the Save the Children Fund, and Dr. Israel Feldman, as co-Chairman of the British Youth Aliyah Committee, have inaugurated the drive for collecting antiques, paintings, furniture and other objets d'art, which will be auctioned for the benefit of the two organisations.

It is felt that readers will gladly support this undertaking both by contributing from their own treasures and also by attending the Auction itself as prospective buyers.

The Art Auction Committee is under the Chairmanship of Miss Clarica Davidson.

Gifts should be sent to Miss Clarica Davidson, c/o Messrs. A. Fredericks, 265 Fulham Road, S.W.3, or to me, or they will be collected by arrangement with Children and Youth Aliyah, 32 Ledbury Road, W.11 (Bayswater 7291).

Yours truly,

The Editor,
APOLLO.

RICHARD NORTON,
113 New Bond Street,
London, W.1.

Antique Dealers' Fair

H.R.H. The Princess Elizabeth will open the Fair, the eleventh, at Grosvenor House, Park Lane, London, W.1, on Wednesday, the 6th June, at 3 p.m. The Fair is under the patronage of H.M. Queen Mary. The exhibits will include loans from the Royal Collections and one on loan from the Worshipful Company of Goldsmiths.

Exhibits by the dealers for sale comprise every kind of antique, some of much value and many at prices which less affluent collectors and other lovers of works of art will find well within their means.

As usual, potential buyers will have the satisfaction of knowing that every piece exhibited will have borne the scrutiny of the panels of experts who will have exercised their knowledge and experience to verify the authenticity of the periods claimed for the exhibits, all of which must have been made at least 121 years ago.

The Executive Committee of the Fair is Cecil F. Turner (Chairman), Philip Blairman, E. S. Goodland, J. J. Hodges, A. H. Jones, J. B. Perret and Peter Sparks.

On the opening day the public are admitted from 5 p.m., thereafter the time of opening is 11 a.m., closing at 7.30 p.m., and the Fair goes on until June 21st, excluding Sundays.

Worcester Bicentenary

This year is the bicentenary of the founding of what today is the Worcester Royal Porcelain Factory. It is well known that Worcester was not the first and only English porcelain factory to produce a beautiful and useful article, both Bow and Chelsea had begun a few years earlier, but it is remarkable that Worcester has survived as a porcelain factory over a period of 200 years, while its immediate competitors, Chelsea and Bow, failed commercially about 170 years ago. In commemoration, the English Ceramic Circle, in association with the Worcester Royal Porcelain Factory, is staging an Exhibition of First Period Worcester (1751-83) at the Worcester Royal Porcelain Factory's Showrooms, 30 Curzon Street, Mayfair, W.1; upwards of 1,000 different coloured patterns of the period will be shown and also services and figures of the present times.

The Exhibition will open on Monday, 7th May, and continue until 30th September, 1951; there is no charge for admittance.

Wedgwood Exhibition

An exhibition of Wedgwood Ware will be opened by the Lord Mayor of London on May 9th at three o'clock at 34 Wigmore Street, London, W.1, the London showrooms of Josiah Wedgwood & Sons.

Collectors of this famous and popular make will have the opportunity of seeing some fine examples of the early period which goes back nearly two centuries, examples which have never before been shown to the public; in addition there will be a feast of present day products, one of the principal exports of this country to the dollar countries and which it is pretty safe to assume will be much sought after by the future generations of collectors.

The exhibition will remain open until September 30th next.

Swansea Pottery and Porcelain Festival Exhibition

An exhibition of the above is being held in Swansea from June 9th to the end of September at the Glynn Vivian Art Gallery. In addition to the Art Gallery's collection of 250 pieces a number of well-known collectors will loan more than 500 pieces and many unique examples will be seen. A catalogue with full descriptions of the exhibits is in preparation.

Miss Margaret Jourdain

In Margaret Jourdain, whose death occurred after a short illness on April 6th, we have lost one of our foremost authorities on English furniture and decoration.

Since 1923, when she published her first book, *English Interiors in Smaller Houses*, she was the author of a large number of works, in which she gave the attention of her scholarly mind and the benefit of her great capacity for painstaking research to every aspect of her chosen field. These, together with the innumerable articles which she contributed to APOLLO and other periodicals, very largely swelled the pool of knowledge which is now available to the student. Not content only to illuminate further, by her attention to detail, the findings of such pioneers as Percy Macquoid and Oliver Bracket, she increased the range of appreciation and knowledge. Her *Regency Furniture*, published in 1934, preceded by some years the present fashion for this period, and in *Georgian Cabinet-Makers* (1945), in which she collaborated with Mr. Ralph Edwards, she was in pursuit of what became her chief interest, namely to distinguish, in the light of fresh documentary evidence, the work of the many fine XVIIIth century cabinet-makers which hitherto had been concealed under the general terms "Chippendale," "Sheraton," and "Hepplewhite."

To younger writers Miss Jourdain was encouraging and generous. Her reference library (an unusually small one, for she did most of her research in the reading rooms of the British and the Victoria and Albert Museums) and her vast and constantly revised accumulation of notes were at the disposal of those who asked her help.

SALE ROOM NOTES & PRICES

BY BRICOLEUR

PICTURES. In our previous issue the sale of a pair of mid-XIXth century pictures by C. Krieghoff, both of Canadian views, was recorded. This pair brought 500 gns. in Christie's sale, and in a recent sale in the same rooms another picture by this artist, a frozen river scene in Lower Canada, 16 in. by 25 in., brought 480 gns. Another XIXth century picture in the same sale by Hugo Birger, "A Lady seated on a Cliff," dated 1886, made 230 gns., unframed. "A Quai on the Seine, Paris," by G. de Mittis, made 420 gns., and a Zoffany portrait of Master Dibble, with a landscape background, 100 gns. "The Burning of Amsterdam," by A. van der Neer, 15 in. by 20½ in., had been exhibited at Burlington House in 1885, and brought 75 gns.

In a sale on March 30th, the R. Walker portrait of Oliver Cromwell, which had been presented by the Protector to his admiral, Sir William Penn, father of the celebrated Quaker, made 70 gns. This had been in the Burdett Coutts collection (1922). A Marie Laurencin, dated 1927, was among the modern pictures, "A Vase and Two Doves," 25 in. by 20½ in., and made 52 gns. In an earlier sale the portrait of Dr. Hawkesworth, the essayist and novelist, by Sir J. Reynolds, engraved by J. Watson, made 70 gns., and a Devis portrait of a naval officer, 17½ in. by 12 in., 95 gns. A genre picture by J. Carolus, 1878, "A Visit to the Antique Shop," 30 in. by 37½ in., 250 gns.

Some modern drawing in this sale included the following: Augustus John, O.M., R.A., "A Sketch of Fanny Fletcher," pencil, 13 in. by 10 in., 30 gns.; W. R. Sickert, 1912, "A Lady at her Toilet," charcoal, 14½ in. by 9 in., 14 gns.; David Cox, "Two Peasants with a Herd of Cattle near a Ruin," 15 in. by 22½ in., 65 gns. This had been in the David Cox Exhibition at Birmingham in 1890. A Samuel Palmer, 1861, "A Pastoral," 7½ in. by 16½ in., 85 gns.; a Copley Fielding, 1839, "Shipping in a Breeze," 12 in. by 16½ in., 38 gns.; and "A View of Winchester," by J. B. Pyne, 26½ in. by 37½ in., 22 gns. "Les Petits Poulets," 7 in. by 9 in., signed by S. Freudenberg, made 120 gns. Drawings in another sale included "L'Arrivée des Invités," by V. de Paredes, 18½ in. by 24 in., 34 gns.; and "The Bridge Builders," by Bonnington, 46 gns. In the same sale were two pictures by F. Brunery, "La Visite du Fiancé," 250 gns., and "Here's Health to his Eminence," 185 gns. A small Dürer panel of the Virgin, seated in a walled garden, with buildings and figures beyond, 9 in. by 8 in., 310 gns.

In a sale of water-colours a Birket Foster, "The Hay Rick," 30½ in. by 26½ in., made 540 gns.; a small Constable, "A Scene on the River Debin," 8½ in. by 13 in., 100 gns.; a P. de Wint, "Yardley Mill, Lincolnshire," 10½ in. by 21½ in., 35 gns.; and a T. Shotter Boys, 1832, "St. Pierre, Caen," 14 in. by 10½ in., 78 gns. A painting in the same sale by the Spanish artist, Manuel Cubral Aguado Bejarano, 1877, "The Soirée," brought 570 gns.

At Robinson and Foster's sale of 5th April a set of three pictures of sporting dogs, signed by J. Sartorius, made £37 16s.; "An Interior at Osmington," by John Constable, painted in 1816, exhibited at the Memorial Exhibition in 1937 (No. 40), £102 18s. A Spanish portrait of a nobleman, which had been in the Exhibition of Spanish Old Masters, 1913-14, made £75 12s.

FURNITURE. A James I oak refectory table, 7 ft. long, with a carved frieze, made 165 gns. at Christie's. A Queen Anne walnut bureau-cabinet, with bevelled mirror doors set in carved and gilt mouldings, 40 in. wide, 100 gns.; and a Regency mahogany winged cabinet, with glazed doors in the central part and the side sections fitted as wardrobes, 7 ft. 5 in. wide, 110 gns. The value of sofa tables has been rising steadily over a number of years; a Sheraton rosewood example, with end supports and curved legs, 40 in. wide, made 150 gns. A high price was also bid for a pair of Cruchley's celestial and terrestrial globes, with mahogany cabriole legs and scroll feet, about 37 in. high: 135 gns. Dutch marquetry furniture does not usually attract much attention, but a bureau-cabinet, inlaid with flowers and birds on a walnut ground, 52 in. wide, made 90 gns. A good pair of Chippendale mahogany chairs, with the splats pierced with anthemium medallions, made 145 gns.; and a Chippendale upright mirror with a carved gilt frame, 48 in. high by 25 in. wide, made 120 gns. A small William and Mary walnut bureau, 22½ in. wide, with a sloping front and raised on cup-turned legs, brought 120 gns.; and a small side table of the same period, in walnut and with cup baluster legs, 29 in. wide, 44 gns. A Queen Anne walnut chest of drawers, 40 in. wide, made 70 gns.

In the same sale a pair of late Louis XV marquetry commodes, signed by P. H. Mewesen, M.E., with a cube pattern in kingwood

and harewood and with ormolu mounts chiselled with corbels, scrolls and foliage, 43 in. wide, 540 gns.

In another sale a set of six Chippendale mahogany chairs and a pair of armchairs, the backs carved with "paper-scrolls" and with cabriole legs, made 560 gns.; and a pair of Chippendale mahogany cardtables, with serpentine folding tops and square chamfered legs, 36 in. wide, 580 gns.

In a collection of rare pieces of furniture sold at Sotheby's a Queen Anne lacquer secrétaire-cabinet, of unusually small size, 24 in. wide and 6 ft. 1 in. high, made £950. This had a bevelled mirror door and a decoration of chinoiserie painted on a black ground. The painting on the exterior was, naturally, of subdued tone, but the interior of the door to the upper part, which had been painted with an eagle, was in pristine state and showed the original brilliant colouring. There was also a walnut Queen Anne secrétaire cabinet, no more than 19½ in. wide. This also had a mirror door and a domed and moulded cornice, the lower part with pigeon-holes and drawers, a sloping front and drawers under. An unusual feature was a hinged baize-covered slide between the top and the second drawers; this made £820, an interesting comparison between the price paid for the similar cabinet in lacquer, or japan. Lacquer is always said to be out of favour now; Americans will not buy it as it does not stand up to the trials of steam heating, but it is evident that if a piece is both rare and of fine quality there remain English buyers who will pay a high price.

Two Queen Anne walnut-frame wing armchairs had their original needlework covers, and consequently made high prices. The cover of one had a pattern of large peony flowers, chiefly in pinks and blues, on a lemon-yellow ground, and made £440, and the other was with a design of *point d'Hongroise* and a figure of a woman in early XVIIIth century costume, on a greenish-blue ground; this made £340. In March of last year, Viscount Cobham sent a set of four candlestands and some girandoles for sale from the gallery at Hagley Park, Worcestershire, which were known to have been made by the mid-XVIIIth century cabinet-maker, Thomas Johnson. The V. and A. Museum and the Philadelphia Museum each bought a pair of the candlestands, a description of which was given by Miss Margaret Jourdain in her article "Furniture at Hagley Park," in *APOLLO*, January, 1950. Lord Cobham recently sent a pair of large pier glasses from the same room, 9 ft. 8 in. high by 4 ft. 9 in., the frames of which also came from Johnson's workshop. These immense looking-glasses brought only about a third of the price paid for the comparatively small girandoles, £440 being offered for the pair.

The same sale included one of the Daniel Quare stick barometers, with an ivory case. This was inscribed on the gilt-metal dial "Inv. and Made by Daniel Quare," and, measuring 39 in. high, brought £250. An interesting country-made longcase or "grandfather" clock was also sold, made by William Prevost of Newcastle. This had 400-day going and striking trains, with the wind in clockwise, not anti-clockwise direction, as is the case with the less rare month movements. It was contained in a walnut case inlaid with a floral marquetry, 7 ft. 3 in. high, and made £250. A three-months longcase clock by Thomas Gaskell of Knutsford, in a very tall mahogany case, 8 ft. 7 in. high, brought £58. Some late XVIIth century bracket clocks included a Simon de Charmes example with pull quarter-repeat, £58; a James Leicester of London, 14 in. high, £92; a John Clowes bracket clock in an ebonised pearwood case, 13 in. high, £75; and a Peter Garon clock, with pull quarter-repeat, in an ebonised case, 14 in. high, £65.

Antique furniture was also selling well at Rowland Gorringer's rooms, where a Charles II walnut child's highchair made £67 10s., a Georgian sofa-table £50, and a Regency *bonheur-du-jour*, £25. A Jacobean oak chest, an article of furniture which does not ordinarily sell to advantage to London dealers, made £20. At Phillips, Son and Neale a mahogany breakfront bookcase, in Hepplewhite style, enclosed by glass tracery doors, 6 ft. 3 in. long, made £70.

An important sale at Robinson and Foster's included furniture from Ham House, Surrey. A pair of Georgian yew-wood and rosewood banded *bombé* commodes, with marquetry doors and ormolu mounts, 25 in. wide, made £840. A Sheraton satinwood *bonheur-du-jour*, serpentine-fronted, 2 ft. 8 in. wide, £110; a Chinese Chippendale mahogany open display cabinet with carved fret galleries, 2 ft. 9 in. wide, £304 10s.; a Regency mahogany and Coromandel wood sofa-table, 3 ft. 4 in. wide, £92; and another, brass and ebony banded, with fluted 'X'-shaped end-supports, 3 ft. wide, £115. A small Regency mahogany bookcase with two shelves over brass grilles, 27 in. wide, £199 10s. Two Joseph Knibb longcase clocks were also sold. One, in an oak case, with thirty-hour movement, made £100, and another, in a walnut case, £157 10s.

At a house sale conducted by Rogers, Chapman and Thomas in

SALE ROOM NOTES AND PRICES

Lincolnshire a set of six Georgian mahogany dining chairs in Chippendale style were sold for £320; a Chippendale games table, £160; and a Sheraton sideboard, £100. Ten Regency dining chairs went for £100, and a Queen Anne longcase clock made £155.

SILVER. In a sale at Christie's a Charles II silver-gilt tazza, with a broad repoussé border, 15½ in. diam., probably 1662, maker's mark T.G. in a dotted circle, 40 oz., made £480. A James II two-handled porringer and cover, by Robert Cooper, 1685, the cover only with the maker's mark, 33 oz. 14 dwt., made £340; and a George I silver-gilt two-handled cup, 1714, with the mark of David Kilmaine overstamped on that of a Huguenot maker, 71 oz. 13 dwt., £170. A pair of George II tea-caddies and a sugar bowl, the caddies enclosed in an applied cagework of flower sprays, rococo scrolls and rustic huts, by Edward Wakelin, 1753, the bowl unmarked, 53 oz., made £250. Twenty-four dinner plates of 1765, engraved with a coat-of-arms, by Thomas Heming, 395 oz., made £380; and twelve soup plates by William Fountain, 1798, 312 oz. 11 dwt., £130. A Queen Anne plain cylindrical tankard and cover, with baluster finial and scroll handle, by John Rand, 1705, 33 oz. 14 dwt., £210; and a Charles II cylindrical tankard and cover, by Marmaduke Best, York, 1677, 25 oz. 15 dwt., £75. Two sets of four candlesticks made good prices, one with fluted stems and laurel borders, by John Romer, 1769, 125 oz. 10 dwt., £130; and the other set with square bases and baluster stems, two by W. Cafe, 1765, and two by J. Carter, 1772, 72 oz. 19 dwt., £125. A good price was also obtained for a Charles I silver-gilt steeple cup and cover, 16½ in. high, 1626, maker's mark C.B. in a monogram, 18 oz. 13 dwt., for which £620 were bid.

Foreign silver included a Danish silver-gilt cylindrical peg tankard and cover, on three dolphin feet with double tails joined to the body, 8½ in. high, by Jorgen Stilche, Copenhagen, 1671, 49 oz. 7 dwt., £480; and a South German or North Italian silver-gilt figure of a Lion Sejant, with detachable head and finely chased deep mane, XVth century, 20 oz. 1 dwt., £330.

In Sotheby's early April sale a rare early George I tea kettle by Gabriel Sleath made £1,900. This was exceptionally well marked in eight places and, weighing 95 oz. 10 dwts., had a pyramidal body engraved with the coat-of-arms of Wyndham Harbin (1685-1741) and his wife, from whom the kettle had been held in direct descent. The brazier had the feature that, in addition to holding a spirit-lamp, it was pierced for the purpose of burning powdered charcoal as an alternative method of heating the water. Another George I piece (1724) was a small coffee pot, probably by John Penfold, with a tapered cylindrical body, engraved with a later crest, and a faceted swan-neck handle, 8 in. high and weighing 16 oz. 4 dwt. This made £185, and a pair of early George I table candlesticks by the same maker as the kettle, Gabriel Sleath, with octagonal stems and bases, 1715, 24 oz. 1 dwt., £150. A James II tazza of 1688, engraved with a contemporary monogram in a plumed cartouche, 13½ in. diam., 32 oz. 7 dwt., maker's mark C.S. in a dotted oval (Clement Stonor), £500. A heavy George I octagonal coffee pot by Bowles Nash, 1721, 23 oz. 6 dwt. (all in), brought £360, and a caster by Joseph Fainell, 1725, 12 oz. 12 dwt., £48.

A George II sugar bowl and cover of 1747, probably by Richard Gurney & Co., 8 oz. 18 dwt., made £110; a set of four heavy George II circular salt cellars, with compressed engraved bodies and paw feet chased with lion masks, by James Smith, 1733, 19 oz. 12 dwt., £85. An oblong inkstand of 1752-5 by John Jacobs, engraved with contemporary armorials, and fitted with ink and pounce pots, 46 oz. 14 dwt., made £255. A Charles II small gilt dish of 1681, maker's mark a goose in a dotted circle, 14 oz. 14 dwt., brought £260; and a George III vigorously modelled foxhead stirrup cup by Hester Bateman, 1775, 3 oz. 2 dwt., £110.

XVIIIth century table silver included nine early Queen Anne table spoons, with dog-nose ends and rat-tail bowls, by William Petley, 1704, 20 oz. 19 dwt., £200; nine Queen Anne three-prong table forks, matching the spoons and by the same maker, 20 oz. 17 dwt., £380; a set of twelve George II three-prong forks by Isaac Callard, 1735, 14 oz. 5 dwt., £220; a set of twelve dessert spoons by the same maker, 15 oz. 13 dwt., £60; a set of twelve George I table spoons by Samuel Hitchcock, 29 oz. 6 dwt., £95; a set of twelve Queen Anne dessert spoons of 1713, also by Hitchcock, 12 oz. 17 dwt., £210; twenty-four Victorian dessert knives and forks, £55; and a set of six Scottish table spoons of 1760, 13 oz. 5 dwt., £5.

At Phillips, Son and Neale a George III oval-shaped plain bread basket, by Paul Storr, 1798, 71 oz. 10 dwt., made £155; a pair of George III Irish fluted entrée dishes, 118 oz., £60; and a set of four George III oval dishes by Robert Garrard, 1816, 220 oz., £245. Five dozen Robert Garrard meat plates, each dozen weighing

between 142 and 147 oz., made a total of £850. In the same sale of collectors' silver a parcel-gilt tray by Benjamin Smith, 1807, 236 oz., made £670; and a Paul Storr tea service of 1808, 76 oz., £410.

Some plated pieces at Rowland Gorrington's included a pair of three-light candelabra, £22, a Sheffield circular tea urn, £21, and a pair of plated wine coolers, £28.

ENGLISH PORCELAIN. The increasing number of collectors of English porcelain has shown a special preference for Chelsea, and examples from this factory have been steadily rising in value. At the sale of the R. W. M. Walker collection in 1945 a pair of Chelsea figures of a gardener and companion, 10½ in. high, with the gold anchor mark, made 480 gns. When these were again offered at Christie's, as the property of Mr. Hugo Pitman, the price increased to no less than 900 gns. The boy and girl are seated on flowering tree stumps, holding oval baskets, and with brightly coloured costumes. The bases are of triangular form, painted in colours and gold and heavily encrusted with flowers and modelled with shell medallions. In the same recent sale a pair of Chelsea vases and covers, of square baluster form and painted in Meissen style with birds and flowering branches, 13½ in. high, 470 gns.

A Bow figure of a pheasant, represented perched on a tree stump, the plumage in green, yellow, red and mauve, and the base modelled with flowers, 6½ in. high, made 360 gns.; and a small Bow figure of the infant Bacchus, holding a bunch of grapes and seated on a tree, decorated in colours, 26 gns. A pair of Chelsea Derby figures of a shepherd and shepherdess, standing before flowering arbours, the former playing a flute and the girl with an apronful of flowers, 9 in. high, 62 gns. A Worcester cylindrical tankard, transfer printed with a bust portrait of George II, a shipping scene, and the arms of the "Sublime Society of Beefeaters," inscribed "Beef and Liberty," by Robert Hancock, 6½ in. high, 85 gns. This tankard is illustrated by Hobson in *Worcester Porcelain*, pl. 48, fig. 4, and by Cyril Cook in *The Life and Work of Robert Hancock*, item 7.

English porcelain in Sotheby's sale of 10th April included a set of four Plymouth figures of the seasons, as children, each with appropriate attributes, 5½ in. high, £140. A rare pair of Plymouth cows, in white and lying on the ground, 5½ in. long, made £38. A single cow of the same type is in the V. & A. Museum. A Bow figure of a salt-box player, with a yellow hat and jacket, the sleeve decorated with playing cards, 4½ in., made £95. A Chelsea gold anchor mark animal group of a fox attacking a hen, 11 in., £70; and a Chelsea "Imari" dessert service of nineteen pieces, including twelve plates, £145. A Coalport apple-green part dessert service, painted with old English garden flowers, pattern No. 318, of twenty-eight pieces, £90. A collection of Wedgwood portrait medallions included two of Admirals Lord St. Vincent and Lord Keppel, 3½ in., £16; two others, from the "Illustrious Moderns," Queen Charlotte and Isaac Newton, £20; and three others, including one of Shakespeare, all with impressed marks "Wedgwood and Bentley," £24.

At Rowland Gorrington's a set of four Swansea plates made £30 and a pair of Ironstone vases and covers, £26. A Copeland dinner service, sold at Phillips, Son and Neale, decorated in Crown Derby style, comprising fifty pieces, made £68; and a set of four richly decorated groups, symbolic of the continents, 10½ in. to 12½ in. high, £223.

CONTINENTAL PORCELAIN. At Christie's a Meissen tea and coffee service consisting of 37 pieces, painted with figures in river landscapes, crossed swords mark in blue and numeral 3 mark in red, made 165 gns. A part Meissen tea and coffee service, painted in similar style, comprising 16 pieces, 105 gns. A French tea and coffee service, said to have belonged to King Louis Philippe, painted with birds, flowers and garden ornaments in landscapes on a yellow and gilt ground, consisting of a teapot, a bowl, basin and coffee pot, a milk jug, two plates, seventeen tea and coffee cups and twelve saucers, 260 gns. Other French porcelain in the same sale, sent by Viscountess d'Abernon, included three Sèvres double salt-cellars, painted by Vasseuse with flowers on an apple-green ground, 1760, 5 in. wide, 175 gns.; a Sèvres oval jardinière, painted with bouquets of flowers in apple-green panels, 11½ in. wide, 195 gns.; another oval jardinière, similarly painted by Noël, 12 in. wide, 145 gns. A Sèvres octagonal bowl of 1761, with the floral painting by Taillandier and the gilding by Prevost and Chauvaux, Senr., 10 in. wide, 110 gns. A set of 36 Meissen (Marcolini) circular plates with waved borders, modelled with scrolls and painted with birds, insects and flowering trees, 10½ in. diam., brought 140 gns.; and three Vienna bowls and covers, with bouquets and sprays of flowers and yellow scale-pattern borders, 6 in. diam., 58 gns.

At Sotheby's sale of 10th April a pair of Meissen figures of parrots by J. J. Kaendler, 7½ in., and with the crossed swords mark made £480, despite having had their tails restored. They were perched on tree-trunks and had unusual scale markings in green, yellow and puce. A Kaendler figure of a mason, standing beside a marble column and holding a scroll in his outstretched hand, 12 in. high, brought £150; and a pair of early Meissen Houdan cockerel teapots and covers, with brown and black-tipped crestings and greyish-black and brownish-red markings, 8 in., £320. A pair of ormolu-mounted Sèvres vases, a *l'oignon*, decorated with scattered bouquets of garden flowers, 8½ in. high, with the dated letters for 1759, and the painter's mark of Thevenet père, £420. Two early Sèvres biscuit figures from the series of "Enfants Boucher" modelled by Blondeau, 8½ in., £64. The purchase by Madame de Pompadour of the series of eight "Enfants Boucher" in 1754 set the fashion for biscuit porcelain. A Sèvres "rose Pompadour" shell dish, painted with flowers and with the painter's marks of Baudoin and Niquet, the gilding by Chavaux père, 8½ in., £300.

CHINESE PORCELAIN. A number of fine Chinese dinner services have been sold recently at Christie's. A Ch'ien Lung famille rose service, enamelled with baskets of flowers and bamboo and floral festoons, comprising some 167 pieces, made 750 gns. Twenty-two Ch'ien Lung famille rose octagonal plates and an octagonal tureen, cover and stand, similarly painted and the tureen with elephant head handles, 140 gns. A pair of tureens matching these, enamelled with sprays and bouquets of rose coloured flowers, the tureens 13½ in. wide, 175 gns. Part of another famille rose dinner service, comprising 32 pieces, made 110 gns. A large pair of Ch'ien Lung famille rose mandarin jars and covers, painted with landscapes and flowers on a rouge-de-fer ground, and the covers with seated figures of kylins in gilt, 55 in. high, 270 gns. A famille rose figure of a cock, perched on rockwork, in rouge-de-fer, sepia, black and yellow, 14 in. high, 175 gns., and a pair of famille verte ewers, of early K'ang Hsi period, with the hexagonal bottle-shaped bodies painted with utensils and emblems on a seeded green ground, 10 in. high, 350 gns.

JADE. A Ch'ien Lung Brush Pot, in fine dark green jade was included in the Hon. Mrs. Bathurst's collection, sold at Sotheby's early in April. Six inches high, and of cylindrical form, carved and undercut with pine trees in a mountainous landscape interspersed with travellers, Immortals and an elephant carrying on its howdah the Three Fruits, it made £440. A Ch'ien Lung circular incense burner and cover, in translucent spinach-green jade, carved with a frieze of flowers and key fret, 5½ in. high, made £420. A Chia Ch'ing translucent grey-green vase and cover, carved in high-relief with rocks and chrysanthemums, 11 in. high, £180; and a massive libation cup, 9 in. wide, of pale grey-green colour, with a scaly dragon handle, £105. In another collection was a pair of Ch'ien Lung Imperial jade pierced covered bowls of translucent tint, 6½ in., £400; and a pair of Imperial jade altar candlesticks of dark grey-green tone, with baluster stems and bands of stiff leaves, the knobs carved with the word "Happiness," 8½ in. high, £120. Later pieces included a ju-i, or sceptre, in what the Chinese call "sodden snow" coloured jade, 13½ in. long, which, with four other pieces, made £11. A circular green jade tray carved with a flowering prunus tree, 7 in. diam., with a grey jade handle, made £48; and a dark green jade box with a domed cover, 4½ in. wide, probably made for an Indian Royal House, £30.

IVORIES. At a recent sale of Japanese carvings at Christie's, a pair of joss-stick holders modelled as standing figures of elephants, with trappings decorated in mother-o'-pearl and hardstones, 10½ in. high, made the excellent price of 170 gns. A standing figure of a goddess, holding a basket of flowers, and enriched in similar style, 13½ in. high, 54 gns.; a large figure of a warrior, holding a sword and scroll, 18½ in. high, 75 gns.; and two groups of a man with two children, 14 in. and 14½ in. high, 56 gns. each. An exceptionally large figure of a winged girl, with one arm raised, 21 in. high, 82 gns.; and a group of a man with a boy, 11½ in. high, 40 gns. Two figures of performing elephants, enriched with coral and semi-precious stones, 10½ in. and 12 in. high, made 42 gns. and 38 gns. each. The more usual groups of fishermen, sages, women carrying babies, etc., made prices ranging from 11 gns. to 30 gns.

BELL-METAL MORTARS. The late Moir Carnegie formed a collection of English mortars, of which some forty-five were sold at Sotheby's February sale. The most important was an Elizabethan two-handed bell mortar, dated 1570, by a bell-founder of Bury St. Edmunds. The decoration round the body, 5½ in. diam., was a

crown pierced by arrows and fleur-de-lys; £82 was paid for it, and £26 for a small mortar, 4½ in. diam., probably by Stephan Tonni, also with the date 1570. The others, sold in twos and threes, made considerably less: a James I mortar with two double handles, roughly cast and ornamented within wreaths with an eagle's head, 5½ in. diam. and another dated 1701, £9; a massive bell mortar with the inscription "WB WB. Anno 1642 1641," 10½ in. diam., with a flat-ended pestle, £5; and another dated 1657 and inscribed "Briftoll," 6½ in. diam., with two smaller mortars, £3 10s.

Cover Plate

This picture, once in the collection of that great connoisseur, Sir George Beaumont, throws an interesting light upon the painting of what is probably Gainsborough's finest landscape, "The Harvest Wagon," which went from Lord Swaythling's collection to the Barber Institute at Birmingham. The theme is one which must have appealed strongly to the artist. He loved the forms of the wagon set against a dark background with the lively line of the horses going away into the picture space. The beautiful little "Boy in the Cart" drawing in the British Museum is a variation on the theme, and so is the "Rural Scene" in the Victoria and Albert.

This version of "The Harvest Wagon" was probably an earlier one than the Birmingham picture. It is quieter, less volatile, but the essential scheme is the same: the girl being helped into the wagon, the rhythmic team of horses, the gap through the trees with a peep of distant landscape, the famous grey mare which Gainsborough loved. We know that the girls who posed for it were Gainsborough's daughters, that the leading horse was that grey mare belonging to his friend Wiltshire, the carrier who built himself a fine house at Shockerwick where, as well as friendly society, the artist found the material for so many of his "landskips." Actually the grey horse was eventually given to him by Mr. Wiltshire and he rode away to London on it, giving as a return courtesy the final version of "The Harvest Wagon" which he exhibited in the R.A. in 1771.

The version we reproduce one would place earlier. Gainsborough was then under the influence of the serene Italian landscape masters whose pictures he was seeing in the great houses around Bath. Then in 1768 he went to the Duke of Montagu's house to paint the portraits of the Duke and Duchess and there saw a Rubens landscape which excited him tremendously. The verve of this probably dictated the style of the final version of "The Harvest Wagon." But this earlier one has a mellowness, a serenity, a perfection of its own which had to be sacrificed in the more dramatic version. It was exhibited at the notable exhibition of Eighteenth Century Paintings and Miniatures at the Salon de Gil Blas in 1911, and is now in the possession of Messrs. Leggatt at their galleries in St. James's.

COLLECTORS' PROBLEMS

Enquiries must contain the fullest information and be accompanied, when possible, by a drawing or photograph.

CHINESE FURNITURE FOR THE EUROPEAN MARKET

M.C. (Aberdeen). The cabinet of which you send an illustration is evidently a piece made in China with a view to its export to Europe. Pieces of this type were made in large numbers and brought back to England in the early XIXth century. Jane Austen possessed a work-table of this type: lacquer with gilt scenes of Chinese views and life. From the photograph it appears possible that the stand is English, and made in this country for the cabinet. There is little demand for furniture of this sort at the present time; interest is in Chinese furniture of these and earlier periods, made for the use of their own countrymen.

HORN SNUFF MULL

E.A. (Penrith). A horn snuff mull in the form of a dog, commemorating the Union of England and Scotland. Horn snuff mulls were, of course, in existence in the early XVIIIth century, but it seems doubtful if your example is as early as 1707. From the character of the silver lid and your description of the style of the inscription, it seems more likely to date from the second half of the XVIIIth century.